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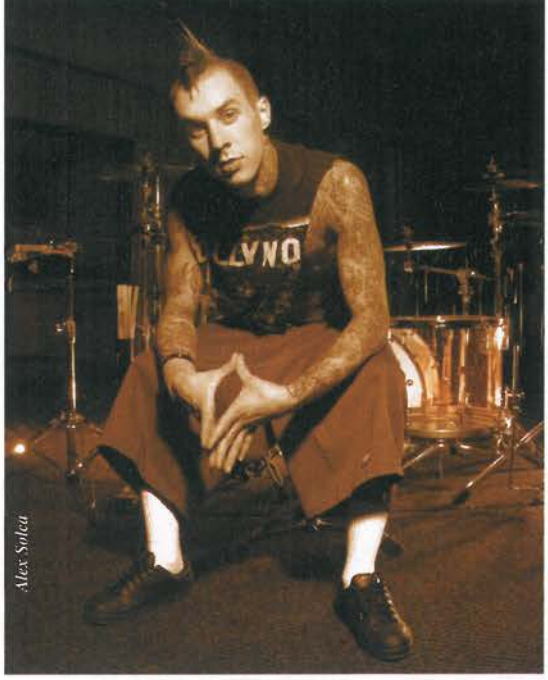

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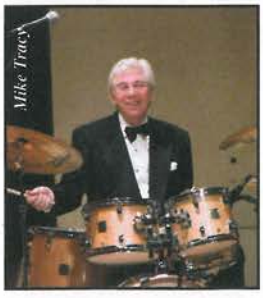

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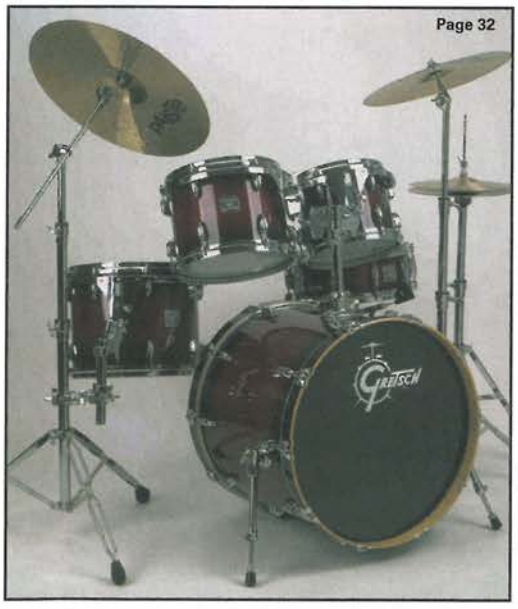

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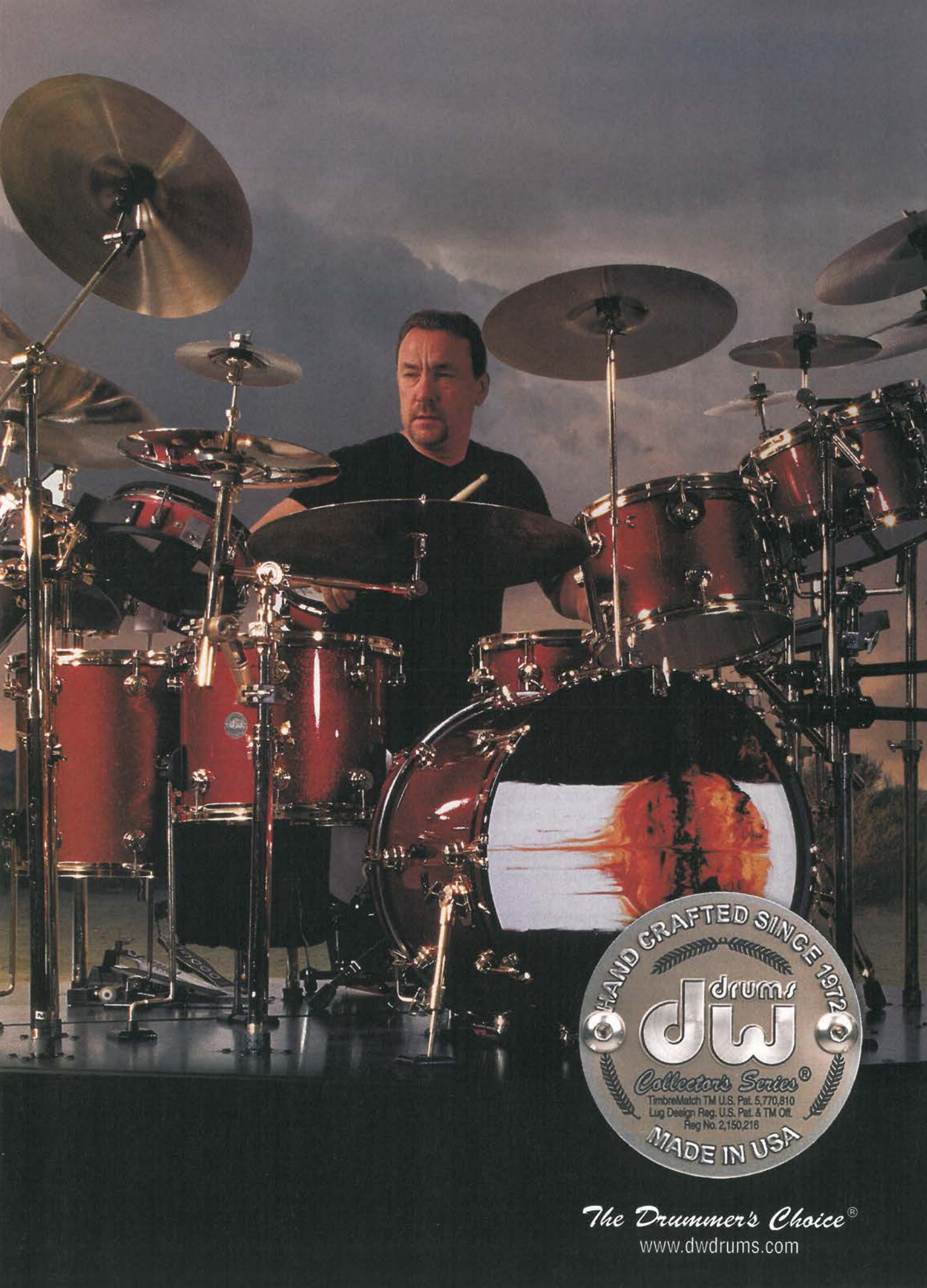

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AN **EDITOR'S** OVERVIEW

A Festival Breather

Traditionally around this time of year, the *Modern Drummer* staff starts shifting gears. We go from conducting a purely publishing operation to also being an event-production operation, in preparation for the annual *MD* Festival Weekend. Also around this time, we start getting calls from perennial Festival attendees who want to know the dates of the show so that they can alert their employers and begin their travel plans. Together we've participated in this routine for the past sixteen years, making the *MD* Festival the longest-running and most successful drumming event in history.

The problem is, the Festival has, in some ways, become *too* successful. When we first started out, we wondered whether we would be able to fill Montclair State University's Memorial Auditorium. But the show quickly became an automatic sellout, with the sellout date coming earlier and earlier. By last year's show we were forced to turn away more people than we sold tickets to.

At the same time, the production of the show itself has grown tremendously. From what began as four drummers "in clinic" and one with a band, recent shows have featured over a dozen different artists each weekend, with five or six full bands being common. Add to this the aspect of videotaping the shows for DVD release, and the result is that even the large Memorial Auditorium stage has become crowded.

With the above in mind, we're undertaking a search for a new and larger venue that will offer better seating and staging options. We're also exploring the idea of freshening up the structure of the Festival itself, in order to keep it contemporary and meaningful to those who attend.

Unfortunately, a change of venue will also entail a change of support services, such as hotel accommodations, food concessions, police support, parking, and so on. Each of these items will need to be researched separately in conjunction with any new venue that we examine. In order to give ourselves the necessary time in which to conduct this research, we've decided—after very serious consideration—not to have an *MD* Festival in 2004.

Many people might come to the understandable conclusion that our decision is the result of *MD* founder Ron Spagnardi's tragic and untimely passing this past September. And it *would* be difficult for the *MD* staff to take on the additional burdens of the Festival while still grieving for the loss of our leader. However, the decision was actually made well prior to Ron's passing.

Ron himself was concerned about the fact that we could not accommodate more people at the show. He wanted the Festival to be as inclusive as we could make it, giving as many drummers as possible the opportunity to share in the education, entertainment, and community spirit that the show represents. So it is in keeping with Ron's wish that we've decided to give ourselves a Festival breather in 2004, in order to come back better than ever in 2005. We'll see you then!

Rick Van Horn

MODERN DRUMMER

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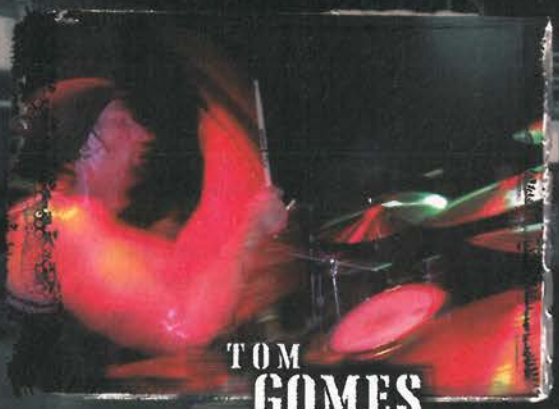

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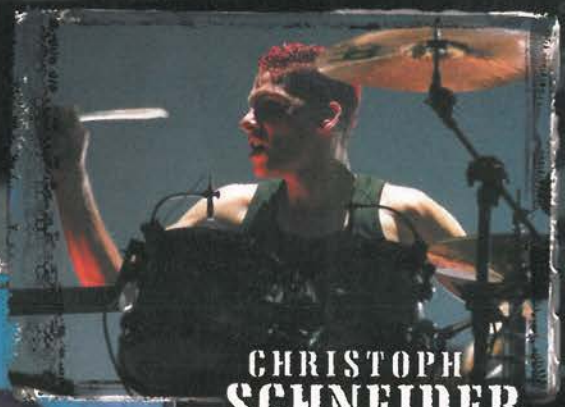

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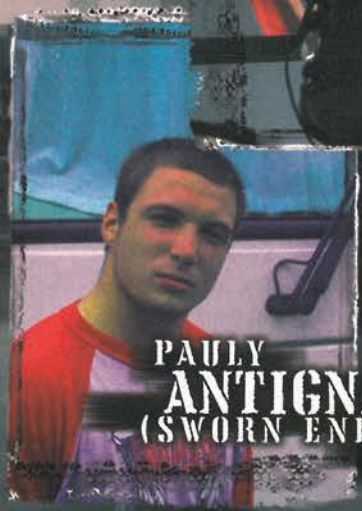

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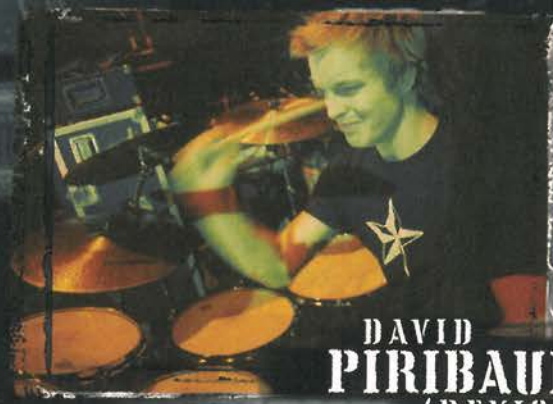

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OUR THANKS TO ALL

Word of *Modern Drummer* founder Ron Spagnardi's passing this past September 22 generated a tremendous amount of correspondence to *MD*. Artists, industry figures, and *MD* readers all over the world offered their condolences to Ron's family, as well as praise for his accomplishments. Space prevents us from publishing all of the letters and emails that we received, but you may be assured that each message was read and appreciated by Ron's family and by the *Modern Drummer* staff. A selection of the messages will be included in *MD*'s March 2004 tribute to Ron.

SNARE DRUM SPECTACULAR

I really enjoyed the November 2003 issue. As with all your other fine articles, the "Snare Drum Spectacular" is the last word on snare drums. The "Top-10 Snare Drums" article was enjoyable as well. I've had the pleasure of owning four of the drums listed.

I also really liked the "Monster Kits" article. Most of my favorite drummers are included. I know that articles can only be so long, but if there'd been more room on the page, I think Neal Smith, Prairie Prince, and Carmine Appice would have made good additions.

Moe Paoloni
Sacramento, CA

The feature on snare drums was a treat, and the sidebar on "Our Favorite Snare Sounds" was a great idea that could have filled pages. I would suggest a couple of modifications to that article, though. The "modest Slingerland wood-shell snare" that Neil Peart played for many years was, in fact, an Artist model, which was the single-ply drum known previously as the Radio King—albeit with slightly different hardware. I've owned a number of RKs, and have heard them described in many ways, but never as "modest." Those drums are the model for many of the high-end snares of today, and finding a good example of one (like Neil's) might just convince any drummer that his or her search for the perfect snare drum was over. I can completely understand why Neil kept his for so long.

Also, the description of Mitch Mitchell's use of triplets in the same sidebar was certainly accurate. But what really set Mitch apart was his command of five- and seven-stroke rolls, paradiddles, and other rudiments, which he blended seamlessly into flowing lines that seemed to pull and push the music like the tides. Mitch took rock to a new place with his taste and ability, and gave a generation of drummers a very clear reason to practice their rudiments.

Steve Leathart
via Internet

Editor's note: Mitch Mitchell's playing was the focus of the Rock Perspectives *column in the January '04* MD. *Check it out for more details about Mitch's unique stylings.*

What an incredible issue the November *Modern Drummer* is! When I saw the cover, with that hybrid snare drum picture, I could not wait to crack the magazine open. It's good to see *MD* not just sticking the latest new drumming sensation on the cover each month for the sake of new readership. The "Snare Drum Spectacular" instead delivers more of what is really practical in terms of equipment, given the incredible number of choices available today.

Now all you have to do is follow up with a cymbal spectacular!

Will DeBouver
Oxford, GA

DAVID GARIBALDI

Thank you so much for the November 2003 piece on David Garibaldi. A few years ago, I took my young sons to a clinic that David conducted in Goleta, California, sponsored by Mike's Drum Shop in Santa Barbara. In the middle of David's clinic, a very unpleasant individual walked onto the stage in front a packed auditorium—obviously oblivious to who David was—and told him in no uncertain terms that he would have to get off the stage, as the man's organization had booked the auditorium for a later event and his people needed time to set up.

David's reaction to this totally unanticipated turn of events was a noble example of professionalism and grace under fire that my kids and I will never forget. While Mike, who was also quite astounded, gracefully worked out arrangements with this person (thereby averting a riot of Garibaldi fans), David continued with a great clinic.

David comes from a conceptual perspective that I have given up on trying to figure out. (But thanks for the transcriptions anyway.) I'm now content to just admire his brilliant, innovative drumming. The fact that *Modern Drummer*'s readers haven't voted David into *MD*'s Hall Of Fame is a source of mystery to me. David is a class act, and no drummer is more deserving of this lifetime award from his peers.

Mark R. Cavanaugh
Buellton, CA

David Garibaldi is much more than a drummer. He is a fantastic musician.

Many brilliant technical drummers today play in two-beat or one-bar phrases, making the music sound like a drum solo with instrumental accompaniment. Conversely, drummers who are "in the pocket" often *stay* in the pocket, no matter what the music is doing. They may move from their

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hi-hat to their ride cymbal for the chorus, but they're too deep in the pocket to be truly influenced by the music.

David's strength is that he plays in two-, four-, and eight-bar phrases, following the format of the song (abbc, abab, or whatever). This style of musical drumming is common among the great jazz drummers, but is rarely heard from others. In this, David compares well to musicians like Max Roach, Shelly Manne, and Roy Haynes.

Rick Devaney
via Internet

Monster Drumkits

I enjoyed your article on the drummers who play monster drumkits (or did so in the past). However, you overlooked one drummer who definitely should have been included. Nicko McBrain joined Iron Maiden in time to record the band's *Piece Of Mind* album in 1983. Ever since that time he's dazzled audiences all over the world with his elaborate setups.

Nick's kits have changed slightly over the years, but he has always used an 8x6 rack tom along with 8", 10", 12", 13", 14", 15", and 16" square-depth rack toms. He favors an 18" floor tom, which on some of his kits has been as deep as 19". I think now he uses a more traditional 16" depth. The foundation of his kit is a single 18x24 bass drum positioned squarely in the middle of the set. He uses five crashes to the left, a pair of hats, a splash or effects cymbal in the middle, a ride or two, another three or four crashes to the right (some as large as 24"), one to three China types, and sometimes a gong.

Nick recently went back to using stand-mounted toms and cymbals, but in the 1990s he used an extensive Tom Falicon rack that really enhanced the visual aspect of his kit. So there you have it. The multiple square tom/single bass drum rig visually identifies Nicko McBrain the same way other large setups identify drummers like Billy Cobham or Terry Bozzio.

Chris Reznak
Wynnewood, PA

What Makes A Drummer Good?

I'd like to comment on Robert Beasely's October 2003 article, "What Makes A Drummer Good?" While being a bass player for over thirty years, I've been a frustrated drummer for longer than that. About three months ago, I purchased an old set of Rogers drums and started to practice with them. Recently, I auditioned for a friend's band—and didn't make the gig. I played in the pocket, and my meter was very steady, but my playing wasn't as flashy as that of the guy I was trying to replace. I was very disappointed.

I was just about to pack it in when I read Mr. Beasley's article. It not only gave me the determination to continue, but helped me realize that with a possitive attitude and practice, I can finally fulfill my real dreams of playing drums. My style is mine alone, and although I tend to play like a bass player in timing, I will continue to learn and practice. It will happen for me.

ChefB.
via Internet

How To Reach Us

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OOPS!

The contents-page teaser for our December feature, "The Philly Sound Hitmakers," mistakenly referred to R&B great Charles Collins as Charles Connors. Mr. Connors was the original drummer for Little Richard & The Upsetters in the 1950s and '60s. We apologize to both gentlemen for the confusion.

The December '03 review of Tama's Stagestar kit was mistakenly attributed to Martin Patmos. It was in fact written by Will Romano.

We printed an incorrect Web address for Morgan Rose in our December '03 issue. The correct URL is www.morganrosesevendust.com.

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Pedal Practice

Q I've been playing drums for about five years. About two years ago I decided to start playing a double pedal. As my double pedal speed has increased, so has my dependence on my left foot to do a roll or flam. As a result, my right foot speed and stamina have severely decreased. How can I regain my single-bass speed and right-foot independence while not losing my double-pedal capabilities? Also, I'd like to know what the ideal settings for a pedal would be.

Brian Totten
Urbandale, IA

A It's not uncommon for the abilities of one limb to suffer as the result of focusing on another (or both at the same time). What it boils down to is: The more you practice one thing, the less you practice something else.

There's no magic solution. You simply need to adjust your practice regimen to include work on *all* areas that you wish to improve. If that means working on your single-bass control and speed to get it back to where it was, then that's what you'll have to do. You needn't eliminate your double-bass practice, just find a balance between the two that helps you to improve in *both* areas.

There are no ideal pedal settings that work for every drummer. Each player determines his or her ideal settings (spring tension, footboard angle, beater throw, beater height, etc.) as the result of trial and error. Most manufacturers ship their pedals with what they determine to be "medium" settings, or with settings that they've determined to be the most popular among their artist endorsers and their customers. If those settings don't seem optimum for you, experiment with others. But do it gradually, in small increments, and adjust only one thing at a time. Otherwise, you'll lose your point of reference, and you'll literally be trying to create some sort of setting arrangement from scratch.

Electronic Drum Tuner

Q Is there such a thing as an electronic drum tuner that would work on a drumkit the same as an electronic guitar tuner works for a guitar?

John Jugum
via Internet

A Since the drums on a drumset are not fixed-pitch instruments, it would be difficult to impossible to create an electronic tuner for them. Drums are generally tuned based on the tension of the heads at each lug. There are several devices on the market to measure this tension (and hypothetically achieve consistent tuning on a drum). They include the Tama Tension Watch, the Drum Dial, the Neary Drum Torque (available from Regal Tip), the Rhythm Tech Pro-Torq Key, and the Evans Torque Key. Check with a dealer near you for more information on these devices, or go to their manufacturers' Web sites.

The "Rosanna" Shuffle

Q Jeff Porcaro played an incredible triplet shuffle feel on Toto's "Rosanna." A buddy and I are arguing over whether Jeff is playing the triplet on the hi-hat or the snare drum (several bars past the intro). Which of us is correct? Is there any *MD* issue in which this song was transcribed?

M. T. Kenney
via Internet

A You're each partly right and partly wrong. Jeff was playing a basic shuffle pattern on the hi-hat, with ghosted "inside" notes on the snare drum to create the rolling triplet feel.

Jeff himself explained and transcribed the basic groove pattern for "Rosanna" in his February 1983 *MD* cover story. That issue is no longer in print, but you can contact our back-issue department (sueh@moderndrummer.com) to see about obtaining a photocopy of that article. You can also access that story via the MD Archive. In addition, a complete transcription of "Rosanna" is presented in Joe Bergamini's recent book, *MD Classic Tracks*, from Modern Drummer publications.

Cymbal Boom Noise

Q I recently used a multi-clamp to attach a cymbal boom arm holding a 10" splash cymbal to my bass drum tom-tom holder. Every time I hit the bass drum, I get a low yet audible dinging sound from the cymbal. I replaced the hard plastic sleeve with a rubber one. That reduced the sound, but I can still hear it. Is this a common problem, and is there anything else I can try to solve it?

Vito Rella
Staten Island, NY

A The sound you describe is a common problem that occurs when lightweight cymbals are mounted to anything connected to the bass drum. That drum generates powerful vibrations when played. Those vibrations are transferred through the drum to any hardware attached to it. In your case, the vibrations are going from the tom mount, through the multi-clamp, and into the boom arm that holds the splash cymbal. The "dinging" sound you hear is the cymbal vibrating along with the arm, producing a bell tone.

Although the sound may be somewhat aggravating to you when you play the kit

Premier Heavy Rock Nine

Q I have a 9x14 Premier snare drum. It needs some repair, and I have no idea how to go about doing that. It has a badge that is marked "Heavy Rock Nine." Can you give me any information about this model, and suggest where I might have the repairs done?

Willie Mead
via Internet

A Premier offered the Heavy Rock Nine from the late 1980s to the early 1990s. It featured a 9x14 double-beaded spun-brass shell, heavy-duty stress-ring die-cast hoops, Premier's lever strainer, and a "Tone Belt" built-in damper ring. As its name implies, it was designed to withstand heavy impact from hard-hitting rock drummers, and to produce a very powerful sound to cut through the loudest music.

The drum has been off the market long enough that Premier no longer offers spare parts for it. If it needs repair, we suggest that you take it to a qualified drum technician in your area, or contact one of the drum repair/customizing businesses that advertise in *MD*.

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It's Questionable

alone, it's unlikely to be audible at any distance, and certainly not through any amplified music (if you're playing with a band). The only real problem might occur if you mike your kit, and a drum mic' is close enough to the splash to pick up the "ding." If that is the case, we have two suggestions. One is to wrap the tom-mount shaft with a piece of felt or thick rubber material, and then attach the multi-clamp. The material may serve to prevent the vibrations from being transferred. If this doesn't work, the best solution might be to clamp the splash stand to some other part of the kit, such as a nearby cymbal stand.

Drums And Bugs

Q What is the possibility of bugs such as termites infesting drums, and what ways are there to prevent this?

James Welch
Denton, TX

A We must admit, this is a new one! Termites generally enter a home from underground, coming up from the foundation and into the framework of the house. They tend to stay within that framework, moving through the wood. While they can move from the framework into built-in wooden cabinetry, they rarely venture into open spaces.

Unless your drums are stored in a basement area, *very* near to a wall whose woodwork is termite-infested, we doubt that there would be much risk. Additionally, the surfaces of drums are generally covered with plastic wrap or several coats of lacquer (as opposed to being exposed, bare wood). These coverings/coatings would serve to deter termites.

However, "better safe than sorry" is always a good policy. If you are aware of termites within your home, we suggest that you take immediate measures to exterminate them, and keep your drums out of high-risk areas until those measures are completed. If you think your drums might be exposed to termites while on a job, speak to the employer about extermination. In the meantime, consider protecting your playing area with a spray insecticide, or simply don't work in that location until the problem has been solved.

What's your FAVORITE color?

Peter Erskine: **Red Granite**

Terry Bozzio: **Purple Granite**

John Tempesta: **Gray Granite**

Mick Fleetwood: **Ebony**

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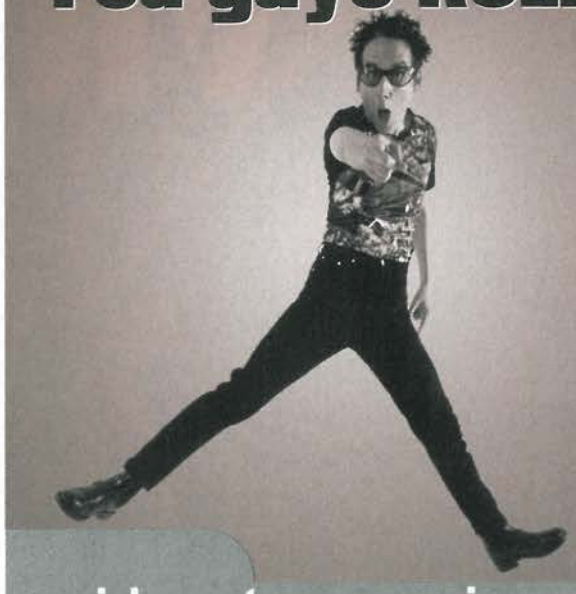

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Modern Drummer Readers Poll

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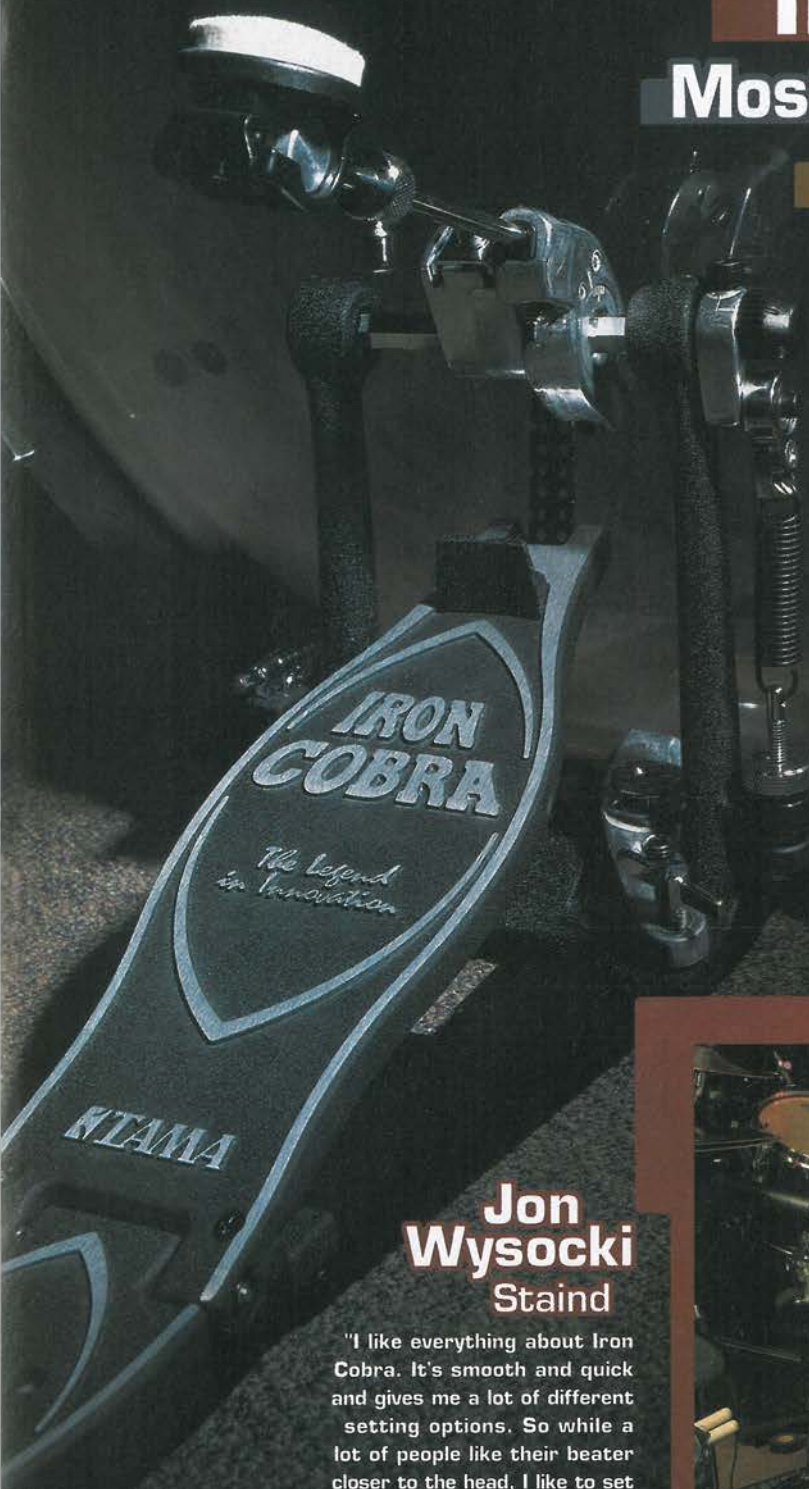

Jon Wysocki
Staind

"I like everything about Iron Cobra. It's smooth and quick and gives me a lot of different setting options. So while a lot of people like their beater closer to the head, I like to set mine further back and I can do that. It's also obviously very durable. Even though I have two of them on the road, we've never had to switch them out."

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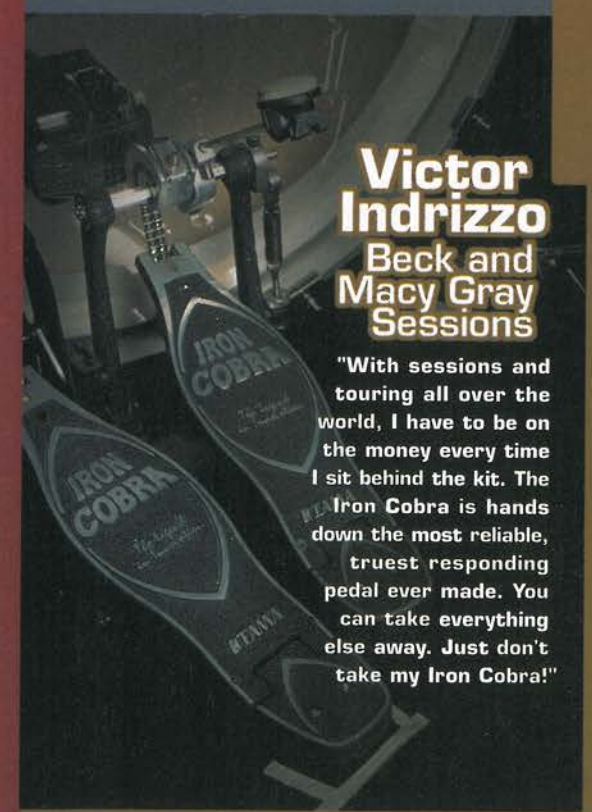
Ryan Vikedal
Nickelback

"The first time I played the Iron Cobra, it just opened up the door to double pedal playing. It's the most equal-sided double pedal. There's no stiffness in the left pedal like most other double pedals. Going over from the left bass pedal to the hi-hat is just so smooth."



Victor Indrizzo
Beck and Macy Gray Sessions

"With sessions and touring all over the world, I have to be on the money every time I sit behind the kit. The Iron Cobra is hands down the most reliable, truest responding pedal ever made. You can take everything else away. Just don't take my Iron Cobra!"

In The Jungle With Steve Smith

Q I'd first like to tell you what an influence you've been on my life. When I start to think I'm improving past everyone, I just listen to you, and your incredible skill wakes me up.

For the past three years I've been playing on an older version of the Sonor Jungle Set. I recently heard you on your set, playing with Victor Wooten and others, and the kit sounded phenomenal. How do you get that huge sound out of your 16" kick drum? Also, considering the overall bright sound of the kit, what are your cymbal and snare-drum choices?

Austen Varian
Houston, TX

A Thank you for listening to and enjoying my drumming. I appreciate the positive feedback.

To get the biggest and deepest sound out the Sonor Jungle Set bass drum, I use a Remo clear Emperor head on the batter side, with the original Sonor head on the front of the drum. Since the Jungle Set bass drum is actually a 16x16 floor tom, you need to use a tom head, not a bass drum head. The two types differ in the way the collars are formed.

I don't cut a hole in the front head, and I use no pillow-type muffling inside the drum. For minimal muffling I use felt strips on the heads, one on each side, about 3" from the top of the drum.

When you're playing the bass drum, you'll get a bigger sound if you use a technique where the beater comes quickly off the head with each stroke. When I mike the drum, I generally get the best sound by miking the batter side instead of the front head.

When I played with Victor Wooten on the Drummers Collective 25th Anniversary DVD, I used Remo clear Ambassador heads on the toms and a Remo Diplomat FiberSkyn 3 head on the 12" Sonor Designer snare drum. The cymbals for that setup were all Zildjian. On my left I had 12" Remix hi-hats and an 18" K Flat Top ride with an upside-down 9" China Splash mounted on top. On my right I used an 18" Break Beat ride and a 20" A Custom Sizzle with an upside-down 8" A Custom Splash mounted on top.

My cymbal setup varies depending on the musical setting. When I use the Jungle Set with the "Indian/jazz" group Summit, I use mainly flat cymbals and splashes. That way I keep the volume low. Using bundled rods instead of sticks helps the sounds blend with the tabla drums, which are not loud drums. (You can hear this setup on the upcoming CD *Modern Drummer Presents Drum Nation* on Magna Carta Records.) While touring recently with jazz saxophonist Dave Liebman, I used Zildjian K Constantinople hi-hats and rides, and they transformed the Jungle Set into a swinging jazz kit. I've always enjoyed playing the Sonor Jungle Set. I think it's one of the best-sounding and most versatile kits currently available.

Simon Phillips' Snare Drum Tuning

Q I own one of your Tama signature model Gladiator snare drums, and I just love it. Do you use the Tama Tension Watch to tune yours? If so, what settings do you favor? If not, can you offer some general tuning tips based on the sound *you* like?

Chris Kollman
via Internet

A I'm glad you're enjoying the Gladiator. It is a versatile drum that works for many different situations. (At least, *I* think so.)

As for tuning, I don't use a Tension Watch, so I can't give you any specific measurements of tuning. However, I do have some suggestions to help you get the sound I prefer. First, tension the bottom head fairly tight and even around the circumference. I'd use a Remo coated Ambassador for the batter head, tuning it evenly and quite tightly, too. Use small turns—say half a turn as soon as the head is finger-tight. Then go down to quarter turns to fine tune.

Also make sure that the snares are not overtightened, and that they are settling evenly between the rims. Finally, I rarely use any damping these days. Just let it ring! I hope this works for you.

HHX

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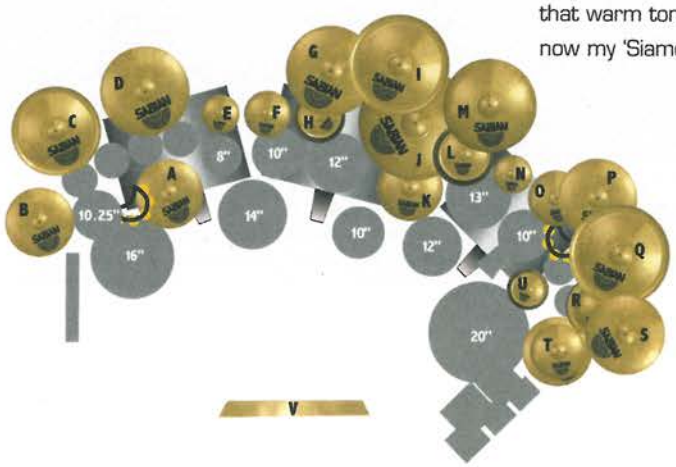
- MIKE PORTNOY - Dream Theater



MIKE PORTNOY - Dream Theater > SET-UP

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D) 18" HHX Studio Crash
E) 7" Signature Max Splash
F) 9" Signature Max Splash
G) 18" AA Medium Thin Crash
H) Signature Max Stax (Mid)
I) 20" HHX Chinese
J) 22" Hand Hammered Rock Ride
K) 13" HHX Groove Hats
L) Signature Max Stax (Low)
M) 19" Signature Fierce Crash
N) 7" Signature Max Splash
O) 11" Signature Max Splash
P) 17" Hand Hammered Thin Crash
Q) 20" Hand Hammered Chinese
R) 12" Ice Bell over Signature Max Stax (High)
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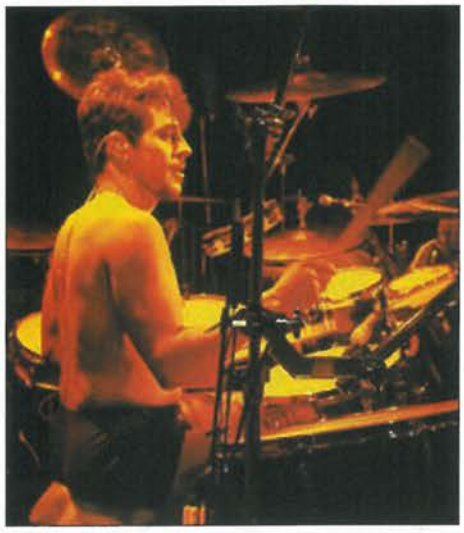
Rhythm Tips From **Mike Mangini**



Q I think you're one of the greatest minds in drumming today. Your instruction books are not only an inspiration, but also an outright must-read for anyone who is serious about drumming. Out of the hundreds of difficult questions I could come up with, I have a couple of easy ones for you. First, the chorus of the song "What A Man Thinks"—from Mullmuzzler's first CD, *Keep It To Yourself*—is very difficult to map out. What is the time-signature configuration for this tune? Second, what is the China/cymbal stack that you used as a ride voice on *Mullmuzzler 2*?

Ethon Burns
via Internet

A Thanks for the kind words, Ethon. It's funny that you should ask me about "What A Man Thinks," because out of both Mullmuzzler albums it's the only song I *didn't* play on. It wasn't ready when I did the session for that album, so it was recorded later, with Greg Critchley (FM, Rik Emmet, Kim Mitchell) doing a great job on drums. As a result, I don't know the song well enough to give you a definitive answer to your question. But here's a suggestion: Tap out the beat using a single-stroke alternating pattern (RLRL). Try to count how many hits there are before the lead limb switches (if at all). If you count eight right-hand hits but end up leading lefty, then you'll know that the time signature is in 15 because you didn't double 8 (yielding 16). If "1" is on beat 8, then you'll know the time signature is 14 because you doubled 7.

The cymbal stack that I used as a "ride" on *Mullmuzzler 2* was a 20" Zildjian Crash Of Doom on top of a non-inverted 22" Oriental. All my other stacks feature a new cymbal I designed with Zildjian for their ZBT line called the Trashformer, mounted under a 14" Oriental, an 18" Oriental, and 13" Remix hi-hats.

Repeat Bar **A Classic Quote From MD's Past**

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Judas Priest's **Scott Travis**, February 2002

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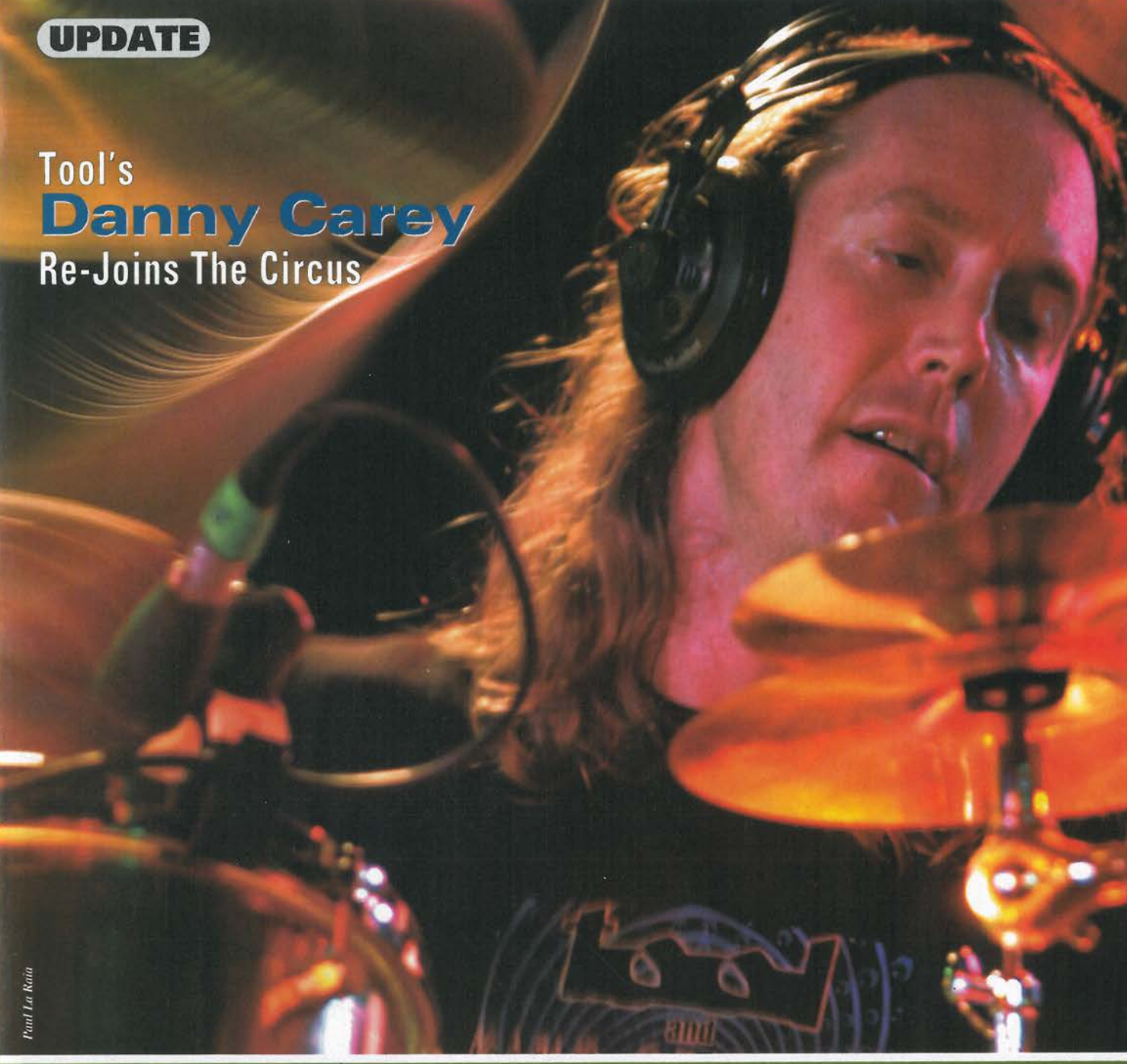
Tool's Danny Carey Re-Joins The Circus



Paul La Raia

Those of you familiar with the cerebral drumming of Danny Carey in the heavy prog-rock group Tool are about to experience a darker side of his musical personality—as a member of Pigmy Love Circus. Formed on the mean streets of Los Angeles in 1987 alongside Jane's Addiction, L7, and Hole, Pigmy Love Circus is a cross between metal and modern punk. "The Pigmies' music is basically burly biker rock with a sense of humor," Carey says, smiling. "It's a straight-ahead power thing and more about an energy transfer, where Tool has much more of a finesse thing going on."

Carey saw The Pigmies perform in an LA club and loved the energy and the music. He became friends with the band, and after a few years and a couple of drummer changes, eventually joined the group. "I joined The Pigmies around the time we put Tool together," Carey recalls. "But when Tool took off, I had to bail on The Pigmies."

It just so happened that Carey recently had some downtime from Tool just as the drummer for The Pigmies hurt his back. So Carey joined the Circus again. The band's new release, *The Power Of Beef*, was recorded over the past two years in Carey's Hollywood loft, with Danny impressively handling the recording, mixing, and production duties. "I have a Pro Tools rig and a space where Tool rehearses and writes," he says. "Since I knew how to operate the gear, I was elected to do the recording."

Carey uses the same drumkit and cymbal setup for The Pigmies as he does with Tool, except he leaves out the electronics. He'll be touring with Pigmy Love Circus in support of *The Power Of Beef* until the end of the year, when he will begin writing new material for Tool. Danny will also be doing some gigs around Los Angeles with Tribal Tech drummer Kirk Covington (who will be playing keyboards) and Pigmy guitarist John Ziegler in a fusion project that Carey hopes to record as well.

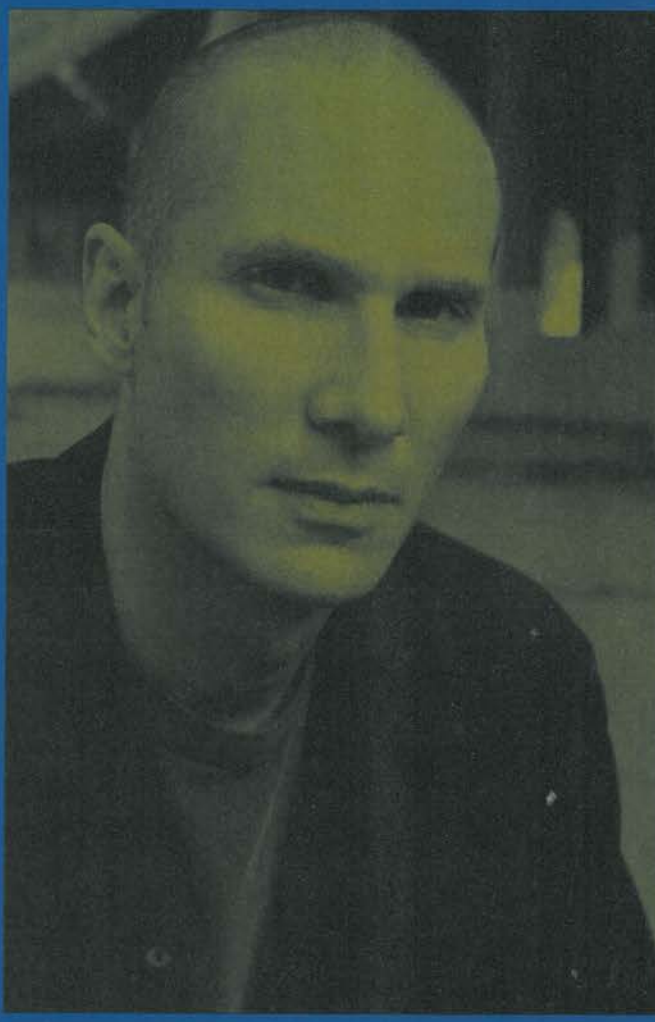
Mike Haid

Tommy Stewart

Earning High Marks With Lo-Pro

"Sometimes things just don't work out, and you have to go in another direction." That's all Tommy Stewart will say about the five years he spent playing drums for modern metal juggernaut Godsmack. After touring relentlessly and recording one album, 2000's blockbuster *Awake*, Stewart walked away from the multi-platinum-selling band in the spring of 2002.

People move on, and Tommy prefers to emphasize the positive aspects of his tenure with his former band. "Godsmack achieved a level of popularity that I'd never experienced before," he says. "I was exposed to many things that, as a kid, I only dreamed about. It taught me a lot and made me more of a professional when it comes to dealing with the business side of my career. And it *definitely* made me a better player."



By late fall of 2002, Tommy found the new direction he'd been seeking. "A friend of mine who manages bands told me she had this new project I might want to check out," Stewart says. Formed from remnants of the aggro-industrial band Ultraspank, Lo-Pro came together when vocalist Pete Murray and guitarist Neil Godfrey recorded a fifteen-song demo that landed in the hands of Staind vocalist Aaron Lewis. Set to launch his own imprint, 413 Records, Lewis was so impressed that he made Lo-Pro the label's top priority. Stewart was equally enamored. "When I heard Pete and Neil's demo, I immediately dug the music. I felt like I could really put my heart into this band and it wouldn't be like completely starting over. It all just came together."

Lo-Pro's self-titled debut flaunts a melodic approach to vocals and strong songwriting combined with the almost hypnotic, hard rock feel of bands like Soundgarden and Tool. As in Godsmack, Stewart's drumming remains heavy and dense but uncluttered, with the drummer doing very few fills. "To me, this was even more simplistic than the music I had previously recorded," he says. "I consider myself a very song-oriented drummer, and this recording experience was the epitome of it being all about the song. I wasn't consciously trying to *avoid* fills; it was more about going with what made sense. There's so much space in the music, I wanted to put down a great groove and leave it at that."

Gail Worley

Fuel's
Kevin Miller Selection Process

Fuel's Kevin Miller had a "ta-dah!" moment while the quartet was recording their latest release, *Natural Selection*. During pre-production with producer Michael Beinhorn, Miller felt his parts were being snipped a bit too much. "I was mad and said, 'Okay, wait a minute. If there are going to be album tracks, let me shred a little bit. If a song is going to be a single, I know the meat-and-potatoes routine.' I flew home after pre-production and my girlfriend said, 'Don't take it so personally. If they don't like the part, just give them a better one.' I was like, 'Wow.'"

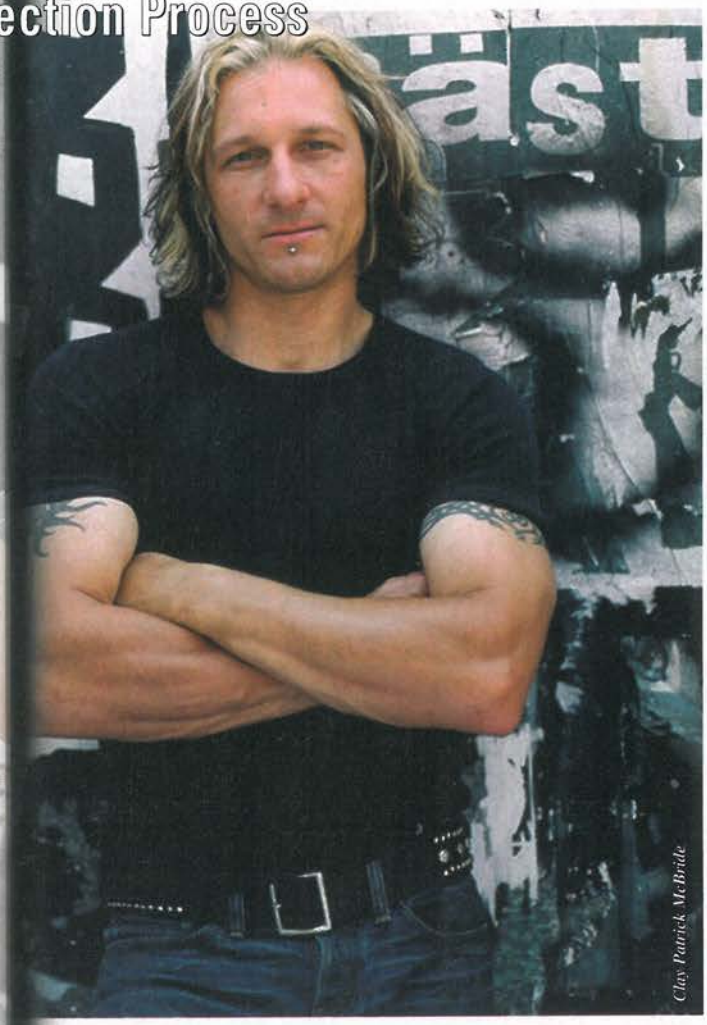
When Miller returned to the studio, his new outlook eased his tracking dates. "I ended up recording the whole record in seven days," he says. "I was very happy. That attitude adjustment has changed everything for me. So if Carl [Bell, Fuel's songwriter/guitarist] doesn't like a part, it's like, 'Okay, I can do something cooler.'"

While the whole album encapsulates that vibe, one of Miller's favorite songs to track was "These Days." "I'm a huge Pink Floyd fan," he admits, "and that song is very Floyd-esque. Having played their material in cover bands for years, I put myself in Nick Mason's shoes, thinking how he would approach the song."

Miller reports that the band approached *Natural Selection* with the idea of playing hard and fast live. "This album has more of what I would call an arena-rock approach," he says, "where you'll be standing out there and banging your head to the songs even though you're not moshing."

All that came about after Miller's moment of clarity. "If I can pass anything on to young drummers," he says, "it's that if someone doesn't like what you played, don't take it personally. That's what I did for years, and I don't know why. I've just come to realize, They don't think I suck, they just don't like the part."

David John Farinella


Clay Patrick McBride

Closure's
Robin Diaz Hot Property

During a three-month run last year, drummer Robin Diaz racked up some serious frequent-flier miles. Diaz was commuting between Vancouver, Los Angeles, and New York while recording with Trapt and Theory Of A Deadman, *and* finalizing a deal for his own band, Closure.

Three bands in three months is just about par for the course for Diaz, who cut his teeth in 1996 demoing songs with KISS's Gene Simmons and Paul Stanley for the *Psycho Circus* release. "That was my big intro to the industry," Diaz says. "KISS was my biggest influence as a kid, and it was awesome to be able to work with Gene and Paul." Diaz went from those sessions to playing in a handful of bands, earning a reputation as a drummer who could handle just about anything.

Diaz takes his drum cues from the band. "If the band is aggressive," Robin says, "then I can lay down some very driving beats and fills. If it's mellow, I do my best to be sensitive to that vibe. I like to think of myself as a seasoned drummer and that anything you throw at me I can adapt to. It's weird, but I also don't think about things too much. I just go in and play."

While his band membership has been mercurial, Diaz has stuck with a consistent and simple drum setup. He uses Pork Pie drums—13" rack, 16" floor, 18x24 kick—and Sabian cymbals. "I use a ride cymbal as a crash and a dry ride as my main ride, with a pair of hi-hats," Diaz explains. "No splashes and no bells and whistles. On the Trapt record it sounds like a cacophony of drums, but it's not. It's four drums and three cymbals."

One wonders if Diaz will be satisfied in just one band. "Well, Closure is my focus," he insists. "But I'll never slow down. I love to play drums. I'll be playing when I'm fifty-five years old—probably on a cruise ship somewhere."

David John Farinella

Larry Fratangelo
Firing Up The Drum Devils

Larry Fratangelo is a self-professed drum fanatic. He's always been about getting to the heart of his craft and learning all he can about it. "I love the fact that there are so many diverse drums," states the animated percussionist. "Their sound intrigues me. I want to play every drum on the planet and learn their history." With a musical career that's flourished since the early '70s, Fratangelo has virtually done just that.

The native Detroiter first cut his teeth in local progressive rock and jazz-fusion groups, and later in Detroit recording studios. In 1978, on a session with George Clinton and Parliament/Funkadelic, the eager sideman got the big break he was looking for. "I did four tracks on the song 'One Nation Under A Groove,'" Fratangelo explains. "It really blew George out! I said, 'If you like the stuff so much, how come you don't have a regular percussionist on the road?' He asked me if I could leave Thursday, and the rest is funk history." Other recording and touring opportunities followed, including stints with Aretha Franklin, Anita Baker, Albert King, George Benson, Was Not Was, Red Hot Chili Peppers, and many others.

"My recording experience has been about having the freedom to play what I feel," Fratangelo explains. "Producers usually aren't sure what they want, but they trust me. My job is to come in and add some spice and a human feel."

Fratangelo divides his time equally between recording, clinics, teaching, producing, playing with world music artists like Ja, and leading his all-percussion ensemble Drum Devils. The trio, which features George Bennett and Dennis Sheridan, has an album out called *Taming The Russian Dragon*. "I really got my feet wet as an engineer, producer, writer, and group leader," says Fratangelo about the album. "It's a mix of primitive non-traditional and not-so-traditional grooves."

For more information, visit www.brotherangel.com.

Eric Harabadian

DRUM DATES
This month's important events in drumming history

Chick Webb was born on 2/10/09.

Baby Dodds passed away on 2/14/59.

Karen Carpenter passed away on 2/4/83.

Tony Williams passed away on 2/23/97.

Led Zeppelin (**John Bonham**) score their second-biggest single with "Black Dog" on 2/12/72, when it peaks at number-15 on the pop charts.

On 2/19/74, KISS (with **Peter Criss**) makes their TV debut on *Don Kirshner's Rock Concert*.

On 2/21/88, Pearl hosts "An Afternoon Of Brilliance." The event features **Omar Hakim**, **Larrie Londin**, **Chester Thompson**, and **Tico Torres**.

Happy Birthday!

Hal Blaine
(session great): 2/5/29

Mick Avory
(The Kinks): 2/15/44

Harvey Mason
(studio giant): 2/22/47

Joe English
(Wings): 2/7/49

Nigel Olsson
(Elton John): 2/10/49

Jerry Shirley
(Humble Pie): 2/4/52

Robbie Bachman
(Bachman Turner Overdrive): 2/18/53

Manny Elias
(Tears For Fears/Julian Lennon): 2/21/53

Vinnie Colaiuta
(drum giant): 2/5/56

Gregg Field
(big band great): 2/21/56

Ron Welty
(Offspring): 2/1/71

Johnny Rabb
(independent): 2/29/72

Cyrus Bolooki
(New Found Glory): 2/27/80

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NEWS

Russ Miller is on new albums by Hillary Duff and George Shelby, the upcoming Nelly Furtado release, and the soundtracks for *The Hulk, The Rugrats Go Wild,* and *The Last Samurai.* After doing a record and some clinics in Europe, Miller is back touring with Bobby Caldwell.

Marko Djordjevic was recently in Europe promoting the new Jonah Smith CD, *Beneath The Underdog.* He plans to start work on a solo record in the next few months.

Kevin Clark does all his own drumming in the recent Jack Black movie *School Of Rock.*

Carl Allen recently finished recording with vocalist Ernestine Anderson and with flutist Sumiko Fukatsu. He's also started his own band called Carl Allen's Pilgrimage and will be touring with the group soon.

Joe Franco produced and played on a new release with Dee Snider called *Van Helsing's Curse.*

Gregg Field has been recording with Barbra Streisand. He also worked with Phil Ramone on the score of the new Kevin Spacey film, *Beyond The Sea.*

Tobias Ralph recently played with Screaming Headless Torsos and has been rehearsing and playing shows with Tony C & The Truth.

Jimmy Cobb (right) has a new album out on Milestone called *Cobb's Groove.*

Chris McHugh, **Chad Cromwell**, and **Mark Hammond** are on Amy Grant's *Simple Things.*

Dave Reinhardt is on Rick Derringer's new smooth-jazz CD, *Free Ride.*

Blake Babies drummer **Freda Love** is on their new CD, *Feel It.*

Chris Vrenna (Nine Inch Nails) is slated to compose and produce the main title song for Warner Bros. Animation's new action-comedy-adventure series *Xialin Showdown.* The show will air on the Kids' WB! network.

Tommy "The Gunner" Lodwick is on *The Assault* by Dark Shift, as well as *Bleed With Me* by Nemesis. Dark Shift is currently headlining a South American tour.

Mark Fletcher (Dizzy Gillespie, James Moody) is on *All That* by In Cahoots, featuring jazz-rock heavyweights Phil Miller and Elton Dean.

Brian Ireland is on the latest from Something Corporate, *North.*

Joey Waronker, **Abe Laboriel Jr.**, and **Lenny Castro** add tasty overdubs to the programmed rhythms of Chris Boti's new one, *A Thousand Kisses Deep.*

The Howland Ensemble, featuring drummer **Hal Howland**, has released *10 Years In 5 Days.*

Dave Ferrara is on Brother JT3's *Hang In There, Baby.*

Eric Singer slams hard on *The Eyes Of Alice Cooper.*

Sparrow's self-titled debut features singer/keyboardist/drummer Jason Zumpano; **Scott Morgan** handles drum duties on the album.

Vinnie Colaiuta, **Dennis Chambers**, **Don Alias**, and **Arto Tuncboyaciyan** are on Mike Stern's new one, *These Times.*

Ruben Romano rocks Nebula's *Atomic Ritual.*

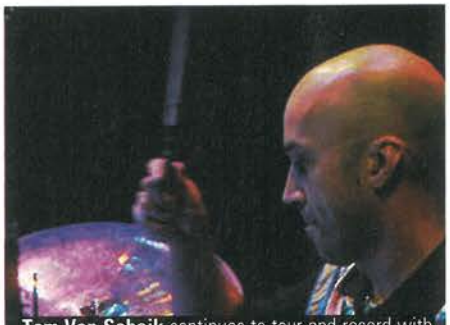
Ryan Richardson is on The Kingsbury Manx's lovely psychedelic folk-rock long-player, *Aztec Discipline.*

Butch Trucks and **Jai Johanny Johanson** are featured on *Live At The Atlanta International Pop Festival,* a two-disc set by the Allman Brothers Band from July 1970.

Ben Carrigan is on The Thrills' debut, *So Much For The City.*

John "JR" Robinson, **Mike White**, and **Bernard Davis** are on R&B singer Will Downing's new CD, *Emotions.* **Bashiri Johnson** is on percussion.

Ricky Lawson is on GRP's *A Twist Of Motown,* which features artists laying down jazzy versions of Motown classics.



Tom Van Schaik continues to tour and record with Robert Earl Keen. He's on Keen's new CD, *Farm Fresh Onions.* Tom is also on the new Rodney Haden CD, *Living The Good Life,* and on a track from the Waylon Jennings tribute record *Lonesome, On'ry And Mean.*

Big congratulations to *MD* managing editor **Adam Budofsky** and his wife Susanne on the birth of their triplets, Hayden Finn, Jack Arrow, and Luca Mille. All are doing well.

SAM LOEFFLER
Chevelle
Chad Smith's Funk Blaster Splashstick Acoustick

SAM MCCANDLESS
Cold
5B Nylon
3A Nylon

KEVIN SOFFERA
Seether
5A Wood Splashstick

HAMISH ROSSER
The Vines
Power 5A Wood

NED BROWER
Rooney
5A Wood

BRANDEN STEINEKERT
The Used
Power 5B Nylon

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A Perfect Circle
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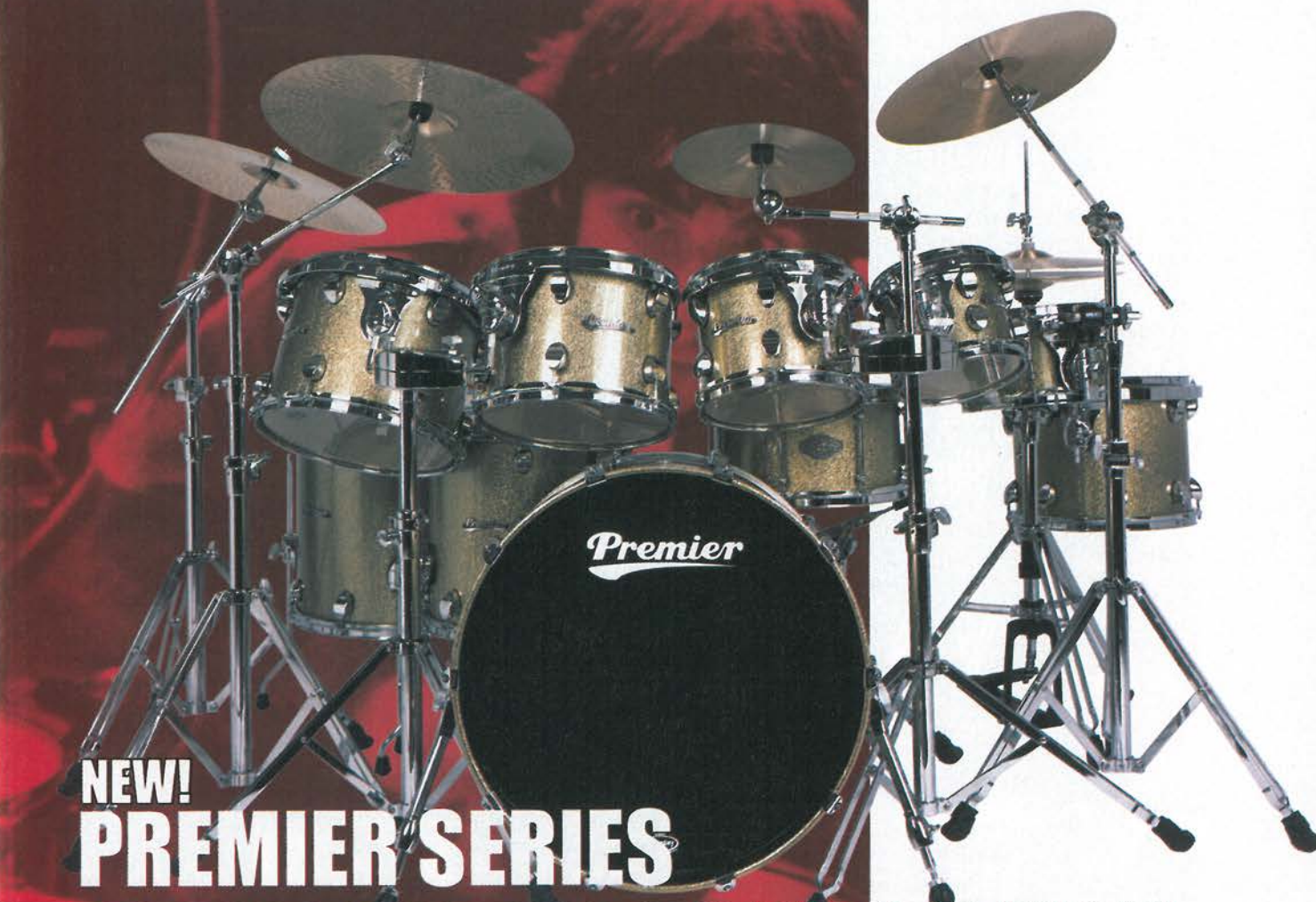

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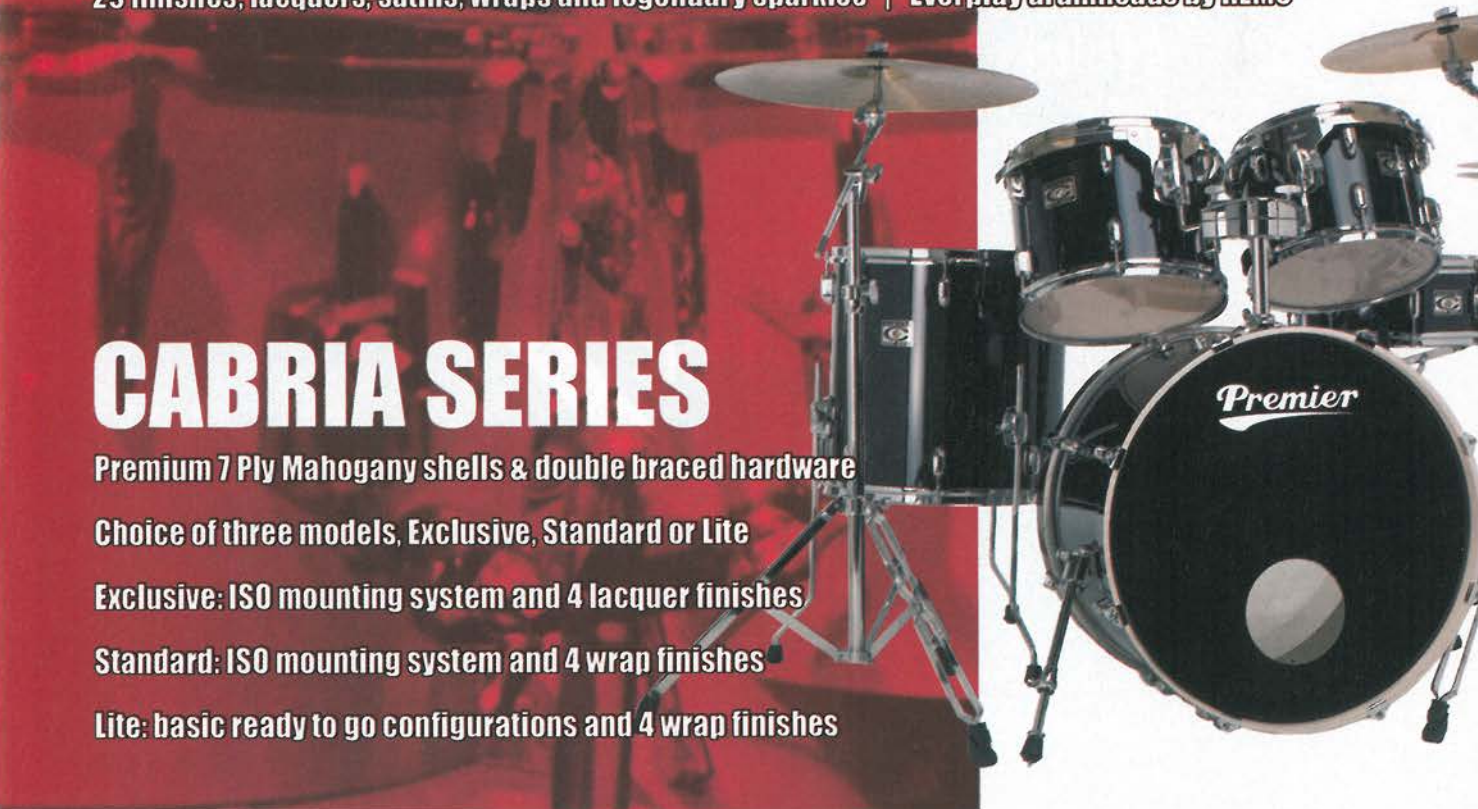

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Gretsch Renown Maple Drumkit

Legendary Name, Contemporary Kit

HITS

slightly brighter version of traditional Gretsch sound

same basic features as vintage Gretsch drums

more affordable than USA-made Gretsch drums

by Rick Mattingly

When I first heard that Gretsch was going to put their name on import drumkits, I can't say I was surprised, considering the state of the drum market today. But being a longtime Gretsch fan, I was concerned. So I called Jimmy Brown at the Guitar Emporium in Louisville, Kentucky. Brown is a top authority on vintage guitars; his customers have included Keith Richards and Eric Clapton. He also sells new guitars, so on a visit to his shop, you're likely to find vintage Gretsch guitars alongside newer models manufactured offshore.

I asked Jimmy how the imported Gretsch guitars compare to the vintage models. "Structurally, the new ones are built better," he said. "They're quality instruments." Brown acknowledged that there is a mystique about the original Gretsch guitars, but said that he's had customers come in with every intention of purchasing a vintage instrument only to leave with one of the new ones.

Having heard that, I felt pretty confident that the imported Gretsch drums would also be quality products. But would they have "that great Gretsch sound"?

Renown Maple kit with 10-ply maple snare drum

Black Chrome

Free-Floating Maple

Hand-Hammered Brass

After spending some time with a new Gretsch Renown Maple kit, I can say, "Yes, pretty much." There are a few little differences between the old and new drums. But there are differences between my 1960s "round badge" Gretsch kit and my 1970s Gretsch kit, too.

A General Description

The new 6-ply shells certainly match the old ones in terms of thickness (perhaps "thinness" is a more appropriate word). The shells have 30° bearing edges with no reinforcement rings, and they still have the famous silver sealer covering the inside. (Some people attribute much of the distinctive Gretsch sound to that sealer.) But whereas the old shells were a blend of maple and gumwood, the new shells are 100% maple. The die-cast hoops are identical to the old ones, as are the lugs. Gretsch has also been known for quality wood finishes, and although Renown Maple kits are finished using a different process than the US-made models, they certainly continue the tradition of beautiful drums.

The biggest structural difference between the new drums and my old ones were the suspension mounts on the Renown Maple toms. I respect the concept of "vintage," but suspension mounts are a big improvement. (Besides, this isn't all that new. Gretsch started offering RIMS mounts on their kits several years ago.)

So how does the sound compare? Obviously, different heads and tunings can have an effect on the sound, and sizes have changed over the years as well. My old 22" Gretsch bass drum is 14" deep, whereas the 22" Renown Maple bass drum was 18" deep. And my old rack toms are 8x12 and 9x13, whereas the Renown Maple rack toms were 8x10 and 9x12. So it was difficult to make a perfect comparison. I'd say that while the sound of the new drums is very much in the Gretsch tradition, the Renown Maples are a bit brighter. I suspect that the solid maple shells are largely responsible for this difference.

The Review Kit

Gretsch offers a couple of options with the Renown Maple series. If you don't need hardware, you can buy a "shell pack" that includes only the drums (along with a double tom holder that mounts on the bass drum, and a single tom holder that mounts to a cymbal stand). If you do want hardware, there are four Gibraltar hardware packs available to suit virtually any need.

Getting back to the shell packs, two are available. One (model RM-F824) has 8x10, 9x12, and 11x14 toms, and an 18x22 bass drum. The other shell pack (model RM-F825) has the same drums plus a 5x14 Renown Maple snare. With the first one, if you don't need a snare drum, you're all set. If you still want a Gretsch snare drum, but not the one that matches the kit, you can purchase one of three optional snare drums. (I'll discuss those below.)

For this review, we received an RM-F825 shell pack, the other three available snare drums, and a Gibraltar 6600PK hardware pack, which included heavy, double-braced stands. The kit featured a Cherry Burst high-gloss lacquer finish.

Snare Drums

As mentioned above, we received all four of the snare drums that are available with Renown Maple kits. Each was fitted with an Evans Genera G1 coated batter, an Evans 300 hazy snare-side head, and 20-strand spiral wire snares. The snare throw-offs resembled the old Gretsch throw-offs, but were a little more solid.

One thing missing (compared to vintage Gretsch snare drums) was the built-in drumkey holder. I never had any trouble with those holders, and it was a handy place to keep a drumkey, as long as you had a Gretsch key that fit it. But I've heard other drummers complain that they rattled, and most people these days don't like extra holes drilled into their drums, so perhaps it's no great loss (except in sentimental terms).

Unlike traditional Gretsch snare drums, the 5x14 Renown Maple 10-ply model had a 45° bearing edge. That, combined with the thicker shell, helped give the drum a bright, loud sound. But it still had the depth and body of a wood-shell drum.

The brightest and loudest snare drum of the bunch was the 5½x14 ten-lug Black Chrome model. It had plenty of ring for projection, and produced a solid, meaty sound. The 5½x14 ten-lug Hand Hammered Brass snare drum was similar in volume and brightness, but its overall timbre was drier than that of the Black Chrome model. Either drum would be excellent in high-volume situations, but both also responded well to delicate playing.

Finally, we received a 5½x13 Free-Floating Maple snare drum. The top section of the shell was 6-ply maple, about 3½ inches wide. The other two inches was ten-ply maple (covered with a textured black paint), with the eight tube-style lugs, strainer, and butt plate attached to that section. The only thing attached to the 6-ply section was the logo badge, which surrounded the air vent in the traditional manner.

By virtue of its 13" diameter, the Free Floating model favored a high pitch, which added to its cutting power. The drum also had quite a bit of resonance, presumably due to the unencumbered upper shell. The smaller size cut down on the volume somewhat, compared to the other three drums, so this would be a good choice for situations in which tone is more important than loudness.

Bass Drum

The 18x22 bass drum had ten lugs per head, with die-cast claw

hooks. The wood hoops were stained on the outside to match the drum shell, but were finished in natural maple on the inside. The spurs were large, solid Gibraltar models, and there was a tom-mounting bracket attached to the drum.

The drum came fitted with Evans EMAD heads. Between the muffling variations afforded by the interchangeable foam mufflers, and the two-sided beater (neoprene and hard felt) that was included with the supplied Gibraltar pedal, I was able to get a fairly wide range of bass drum sounds. Whether played open and reasonably ringy or dry and thuddy, the drum sounded warm and deep, with plenty of punch.

Tom-Toms

Even though the sizes were different, the tom-toms on this kit were the most reminiscent of my older Gretsch drums—except for the slightly brighter sound mentioned earlier. And with their suspension mounts, they were more resonant.

The toms were fitted with clear Evans Genera G2 batter heads and Genera G1 bottom heads. Gretsch's heavy, die-cast rims are often cited as promoting more even, consistent tuning. That's true—provided that the drum is true and the bearing edge is smooth. If not, that die-cast rim won't compensate for irregularities, as traditional triple-flanged steel rims will. So the fact that these toms were easy to tune and provided a clear, round tone speaks for the integrity of the shell and bearing edge as well as for the advantage of the die-cast rims.

Conclusion

Although the Gretsch Renown Maple kit is not identical to "vintage" Gretsch drums, it's firmly in the Gretsch tradition. In fact, I'll draw an analogy between these drums and the current owner of the Gretsch Company by suggesting that the Maple Renown series is not so much the "son of Gretsch" as the "nephew of Gretsch." But it's definitely from the same family. Besides, the best traditions are those that honor the past while continuing to evolve, rather than those that simply "museum-ize" what has gone before.

The Maple Renown drums are well made, and are more affordable than the current US-made Gretsch drums. This series should satisfy most long-time Gretsch fans, while the brighter sound and lower price should attract some new ones.

THE NUMBERS

RM-F824 Shell Pack **$1,849**
(8x10, 9x12, and 11x14 toms, 18x22 bass drum)
RM-F825 Shell Pack **$2,229**
(as above, with 5x14 snare drum)
5x14 10-ply Maple snare drum ..... **$ 380**
5½x14 Hand-Hammered Brass snare drum ..... **$ 480**
5½x14 Black Chrome snare drum ..... **$ 380**
5½x13 Free-Floating Maple snare drum ..... **$ 375**

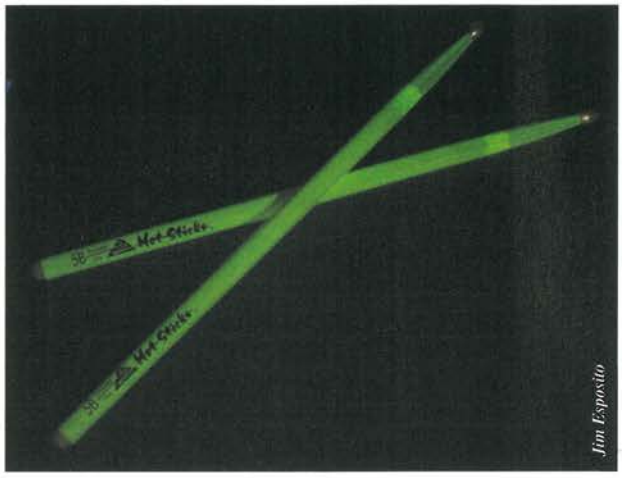
Four different Gibraltar Hardware Packs are available with Renown Maple kits, which will add from $310 to $850 to the total cost.

(860) 509-8888, www.kamanmusic.com.

Quick Looks

Hot Sticks Macrolus GlowFX Sticks

Over the years there've been several different attempts to create glow-in-the-dark drumsticks. These include wood sticks with battery-powered LED tips, clear plastic tubes with phosphorescent chemical inserts, and one version that featured heavy acrylic sticks attached to fiber-optic cables. Some of these designs actually did provide pretty impressive special effects as far as the glow-in-the-dark aspect was concerned. The problem was, they were well-nigh unplayable as drumsticks.



Hot Sticks to the rescue. This small but high-quality manufacturer offers a new glow-in-the-dark model within its outstanding Macrolus series (originally reviewed in the April 2000 *MD*). Instead of a painted or lacquered finish, Macrolus hickory sticks are covered in micro-thin hot-stamp foil. This foil provides a very comfortable and secure gripping surface on the sticks, while helping to promote durability against chipping.

Where other Macrolus models feature bright, almost holographic colored patterns, the GlowFX models appear gloss white under normal light. But their foil coating is impregnated with a light-sensitive chemical that glows a bright greenish-white in the dark. All you need to do is "charge" the sticks by placing them under bright light. Their glow lasts for quite a while—after which you can just charge them again. The glow effect will last as long as the sticks do. (And Hot Sticks are as durable as any wood sticks made today.)

The best part about the Hot Sticks GlowFX sticks is that they are drumsticks first, and special-effect devices second. They're currently available in all standard models, at a list price of $14.95 per pair.

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Rick Van Horn

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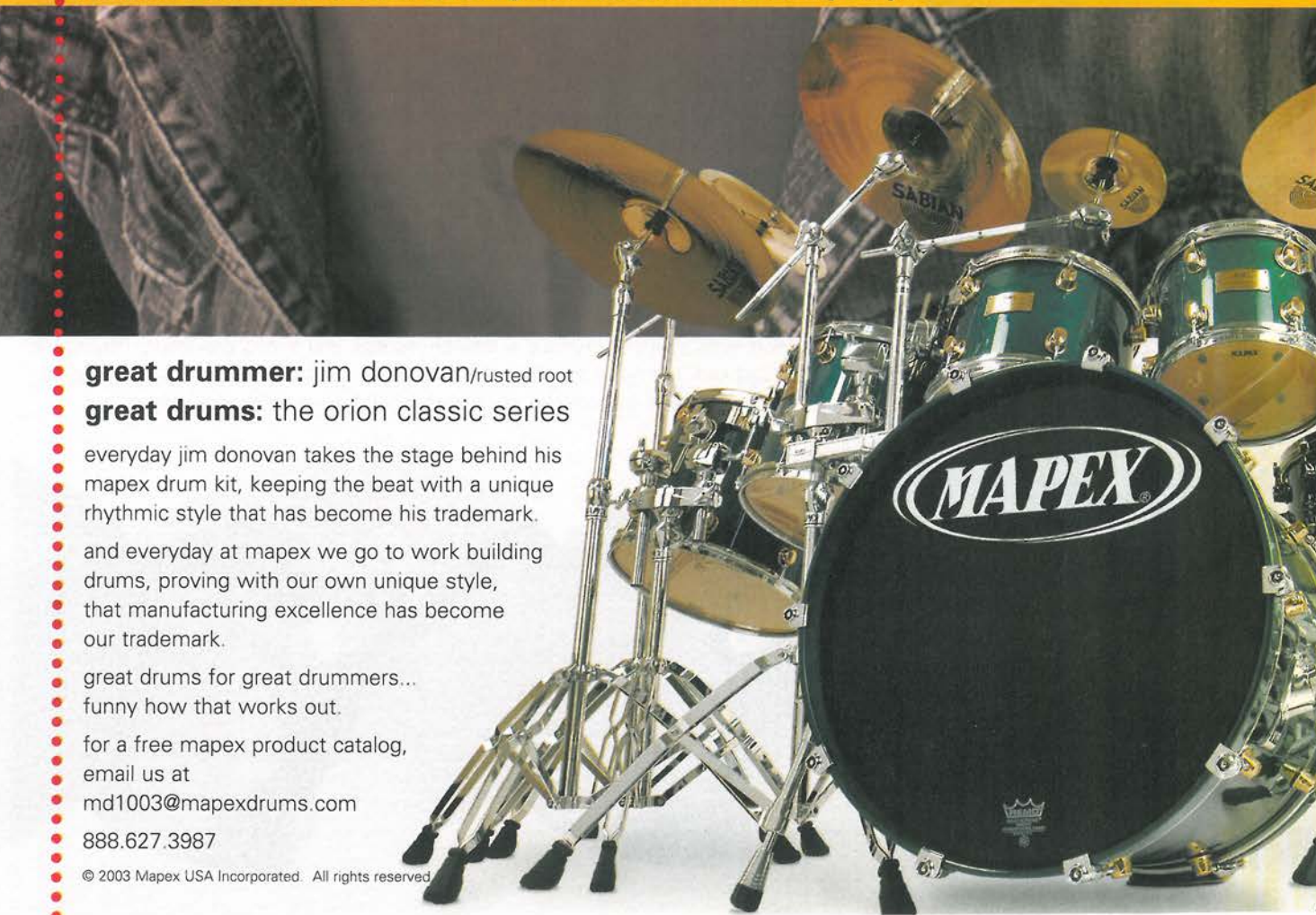

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great drums: the orion classic series

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Zildjian ZXT Titanium Cymbals

Space-Age Percussion

HITS

mirror-like finish offers a striking look

bright, full bodied sound

hi-hats have excellent white-noise characteristics

Rock Ride has an outstanding bell

by Martin Patmos

Zildjian recently launched a new line of cymbals that meld cutting-edge technology with the company's historic dedication to craftsmanship and sound. Expanding on their ZXT sheet-bronze line, the new ZXT Titanium line offers a variety of crashes, hi-hats, rides, and effects cymbals. Zildjian's goal was to bring a line of powerful yet affordable cymbals to the market. The fact that they feature a distinctive silver-colored look was an added bonus.

What They Are

Titanium is a metal that's light in weight, durable, and resistant to corrosion. It's widely used in the aerospace industry and for certain sports equipment, like mountain bikes.

To create ZXT Titanium cymbals, Zildjian starts with sheet-bronze cymbals made with the same hammering and lathing techniques as are used for Zildjian's regular ZXT cymbals. Then a "vapor deposition process" applies a thin titanium coating to the cymbal, after which the logos are laser engraved into the titanium surface. This creates a logo image that's nearly impossible to wear off.

The final result is a line of cymbals with a mirror-like silver color, a neat spread of hammer marks, and bronze-colored logos showing through. The overall sound of the series is bright, full, cutting, and powerful.

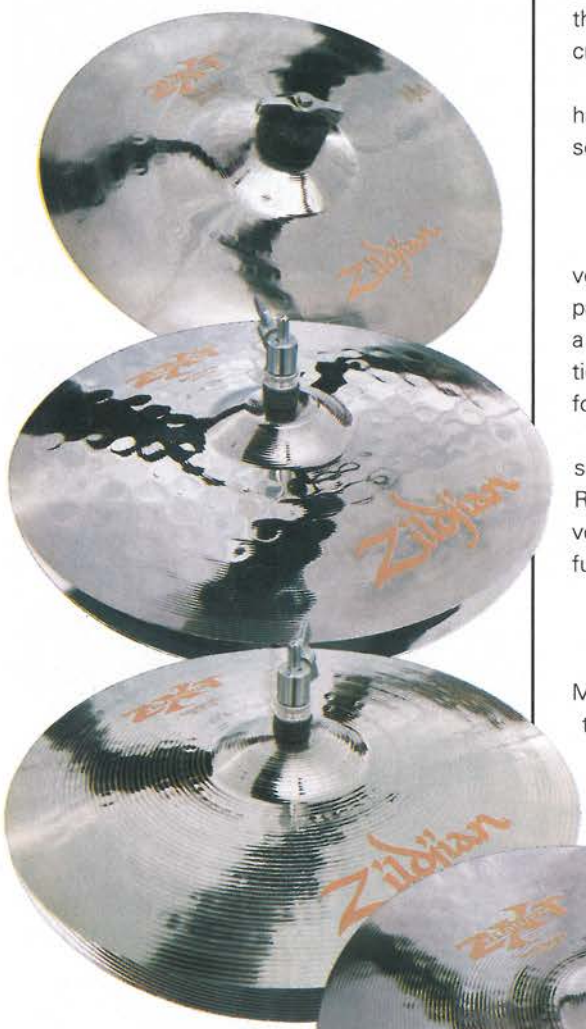
Hi-Hats

Two different sets of Titanium hi-hats are available. The Solid hi-hats are the more versatile, with a medium/heavy weight pairing, as opposed to the heavy/extra heavy pairing of the Rock models. Both sets of cymbals had great response and displayed a great range of sounds, from tightly closed ticks to open splashes and barks. I particularly liked the white noise sound these cymbals made when lightly closed, and foot chicks were strong with both pairs.

I liked the Solid hi-hats very much for their bright sound and response. Their versatility would allow them to fit into virtually any situation. But I really fell for the Rock set, with its giant hammer marks and increased power. With that extra bit of volume they were really fun to groove on, playing tight 16ths that widened to colorful accents.

Rides

The Rock and Medium rides were perfect sonic matches for the hi-hats. The Medium version was created to be a general-purpose ride. It exhibited good articulation, with a hint of dryness, a medium spread, and strong projection. Playing the bell with the tip of the stick didn't bring out quite everything that I wanted, but when I used the shoulder of the stick it cut through with a nice clang.



Meanwhile, the Rock ride was dry and cutting, with a higher pitch and equally strong projection. Its bell was clear and solid. In fact, its sound was so pronounced that at times it reminded me of a cowbell. This characteristic immediately inspired me to explore some Latin-flavored ideas. The two rides complemented each other nicely when used together, allowing for different voices coming from the same spectrum.

Crashes

There are four different Titanium crashes available: 16" and 18" medium-thin crashes, an 18" thin crash, and a 16" Rock crash. Among these the two medium-thin crashes really stood out. Both had immediate response, full sound and wash, solid body, and quick decay. The only difference between them was in pitch, making them a complementary pair.

The 18" thin crash was an effective voice as well. It was full, but with a softer impact and predictably thinner body. On the other hand, the Rock crash had a sharp impact that was high-pitched and cutting. While these traits would undoubtedly be useful in amplified situations, the Rock crash was ultimately my least favorite of the four.

Effects

If you're looking for a good all-around splash, check out the Titanium Flash Splash. It lived up to its name, offering a quick accent with a bright, medium body, and rapid decay. This model could easily fit in with any setup, providing a visual as well as a sonic accent.

The other effect cymbal in the ZXT Titanium series is the 18" Total China. This is quite a versatile, modern-sounding China. Its general character is trashy and bright, with a slight gong tone to it. It offered a fast, trashy crash sound when played around the edge, and highly articulate and sharp ride figures when played along the inner surface. Together, the Flash Splash and the Total China add effective colors to the Titanium pallet.

Titanium Rocks!

Overall, I enjoyed the ZXT Titanium cymbals' bright, full range of sounds and unique silver appearance. I do think their sound would be most appropriate in a rock or other amplified setting, rather than something like an acoustic pop or jazz situation. They would also do well in certain Latin situations due to their brightness (and especially considering the bell on the Rock ride).

Besides sounding good together, most of the Titaniums could also fit into a mixed cymbal setup. They offer a striking appearance to go along with their quality sound—and they do it at affordable prices. That's an appealing combination.

THE NUMBERS

14" Hi-Hats (Solid or Rock)	**$312**
20" Rides (Medium or Rock)	**$280**
16" Crash (Medium Thin or Rock)	**$205**
18" Crash (Thin or Medium Thin)	**$234**
18" Total China	**$234**
10" Flash Splash	**$ 93**
Pro 4 Pack (Medium Ride, Solid Hi-Hats, 16" Medium-Thin Crash, Splash)	**$718**
Rock 4 Pack (Rock Ride, Rock Hi-Hats, Rock Crash, Splash)	**$718**

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Handmade Rhythm Ashiko Drums

High Class From The High Desert

HITS

exemplary construction quality

unique appearance and details

outstanding acoustic performance

by Norman Arnold

Some companies focus their energies on making lots of gear that's good. Handmade Rhythm, a small company located in the high desert area of central Oregon, focuses on making only a few items that are really, *really* good. Their African-style ashiko drums are truly high-class instruments.

Solid Stave Cherry Ashiko

The entry-level solid stave cherry ashiko is great to look at and even better to play. Its dimensions are 12x23, with a very smooth and tapered look. It's a heavy drum, as are all the HandMade Rhythm instruments. The stave construction accounts for the solid construction and feel. The drum is made from twelve solid pieces of wood glued together to form the shell. Its goatskin head is held in place by a solid steel ring wrapped in leather. High-strength braided nylon rope secures the head in place with a traditional Mali weave.

The drum features a very comfortable edge that's easy on the player's hands. And speaking of easy, it doesn't take much to get these drums to speak with a deep and sonorous tone. The low end is very rich, and the goatskin head allows for a great slap. I played the drum in the studio and in the house on hardwood floors, and the sound was huge. Besides the cherry we tested, wood choices for this model include maple, mahogany, walnut, lacewood, and other high quality woods. No bones about it: This is a great entry-level drum.

Bookmatched Stave Zebra Ashiko

The second drum we reviewed was a bookmatched stave zebra ashiko with ebony inlays and a walnut bottom cap. (Funny...that sounds just like what the lady in front of me at Starbucks ordered this morning.) The bookmatched staves are constructed by gluing twelve solid pieces of maple together to form the shell, then adding an outer layer of "show wood." The choice of zebrawood gives this drum a unique, stylized look. The long, vertical lines of the wood all come together with the walnut bottom cap.

As with the cherry ashiko, this drum also had a very pure and clear ringing tone. Its tapered construction really projects the sound out of the bottom of the drum, filling the room. The goatskin head worked very well for all playing techniques. This drum would be a great addition to any studio percussionist's arsenal. It has a commanding sound whether

Cherry

Zebra

Pau Ferro

close-miked or room-miked.

The zebra ashiko is genuinely top-of-the-line in sound and construction. And the visual details of its ebony inlay and bottom cap are very special touches.

Pau Ferro Ashiko

And just when you thought things couldn't get any better, HandMade Rhythm offers the truly wonderful pau ferro ashiko. It's really hard not to gush about what is, quite simply, one of the best-made drums I've ever seen. The highlight of the detailing on this drum is the double ring of paua (abalone) shell inlaid around the base of the drum, acting as a separator between the purpleheart bottom cap and the rest of the drum. It's a stunning two-tone look.

As you might expect by now, this drum also has a vibrant and deep tone, making it a pleasure to play. It's also a very *mature*-sounding drum—almost weathered. It doesn't sound as if it needs to cure or be broken in. The calfskin head is held in another solid steel ring wrapped in leather. The nylon rope is set well down in the rim, so it doesn't interfere at all with the playing surface. All the requisite sounds—low tones, slaps, and open tones—are readily available and easy to achieve on this drum.

As Good As It Gets

All of the Handmade Rhythm drums can be custom-ordered to include any or all of the above-mentioned details. From the entry-level cherry to the top-of-the line pau ferro drum, these ashikos are in a league of their own. Of course, drums with options like these are also in a price range of their own. But if you want a Rolls Royce, you've got to pay Rolls Royce prices. The HandMade Rhythm drums are worth every penny.

THE NUMBERS

Solid stave cherry, goatskin head **$300**

Bookmatched zebrawood, walnut bottom cap, optional ebony inlay, goatskin heads **$600**

Pau ferro, purpleheart bottom cap, abalone inlay, calfskin head **$950**

(541) 593-6119, www.handmaderhythm.com.

Quick Looks

Carbosticks

Carbosticks are synthetic drumsticks designed by German drummer/inventor Peter Kuppers. When I first held them, I thought that they were some kind of fiber coating over a wood stick. I later learned that they're composed completely of a patented carbon-fiber compound. There are two primary benefits to this kind of stick. Synthetics enjoy a longer lifespan than wood, plus the manufacturer can exercise greater manufacturing control over them.

In terms of durability, Carbosticks are claimed to last up to eight times longer than comparable wood sticks. However, they're designed to break under severe impact before damage can occur to your equipment.

The manufacturing control factor works in two ways. First, the sticks are uniform in size and weight (within one gram). You can pick up any two sticks of the same model and be sure of getting a matching pair. Second, the manufacturers can also determine the balance point of the sticks. To this end, they offer two versions of each stick model, which are identified by either red or white printing. There's very little weight variation between the two, but a great difference in the balance. Red-label sticks are weighted more towards the back end of the stick, giving them a light feel with good rebound. White-label sticks shift the weight towards the front, giving them a heavier response that will appeal to hard hitters.

Yet another feature of Carbosticks is that their carbon-fiber material absorbs sweat, providing a good grip in all conditions. I tried a few pairs out while playing a very demanding show on which lots of control was needed. I kept my wood sticks nearby, just in case the synthetics didn't work out. As a testament to the Carbosticks (and to my slight surprise), I used them exclusively for the month-long run of the show. They stayed dry in my hands, were very consistent between different pairs that I tried, and showed very little wear after thousands of rimshots and cymbal crashes.

Some drummers dislike synthetic sticks, saying that the sticks feel too stiff and transmit too much "stick shock" into their hands. This was not the case for me with the Carbosticks, but I do suggest that you check them out to make sure. Carbosticks are available in 7A, 5A, and 5B sizes in the following categories: Classic Tip Red, Classic Tip White, Classic Tip Large Red, and Classic Tip Large White. Each pair retails for $27.95.

(804) 515-1900, www.hohnerusa.com.

Chap Ostrander

Istanbul Mehmet Shiny Funky Rock Series

21st Century Schizoid Cymbals

HITS

some cymbals exhibited both dark and light tones

China had colorful decay and projection

hi-hats produce solid, clear attack

MISSES

16" crash is on the light side for rock playing

by Will Romano

Istanbul Mehmet's Shiny Funky Rock cymbals were so new when we were sent our review models that the company's US distributor, Universal Percussion, was still gathering information on them.

It's no secret that the Turkish company is on a mission to make quality cymbals that offer drummers bright tones and sonic bite. According to Istanbul Mehmet, the raw, unlathed bells of the Shiny Funky Rock series help retain a metallic darkness, while the lathed and hand-hammered playing surface offers brassy, ballsy, and bright sonic colors.

Hmmm...a cymbal that can be both light *and* dark? We wanted to find out just how crazy this notion was by playing the cymbals in our review batch: two splashes, one crash, one ride, a bell/effects cymbal, and a hi-hat. Each came to us inside its own lightweight, zippered protective carrying case.

A Smooth Ride On A Bumpy Surface

Istanbul Mehmet's success at combining brightness with a dark-bodied tone was most evident on the 20" ride. Sporting a raw, unlathed bell and a finely dimpled surface, this cymbal created a tremendous wash when struck with rapid-fire sticking or a good broadside of my stick.

Clockwise from top: 10" splash, 18" China, 14" hi-hats, 20" ride, 16" crash with 8" splash inverted on top, and 10" bell.

Jim Esposito

However, I felt that the unlathed bell was better suited for quarter notes than for fast runs. The cymbal's responsiveness seemed to be spotty with multiple sticking patterns. It was as if the unlathed surface had given this ride a number of points of high resonance on the one hand, and a lack of responsiveness on the other. This was perfect for dynamics, but it could wreak havoc on a player in a pinch. Looking for clues as to how to dig the right ring out of a ride cymbal is the last thing a drummer should be doing on stage. Nonetheless, I changed my playing behavior only slightly, and that is perhaps the most important thing.

Generally, the cymbal cut through without piercing my eardrums (or anyone else's). The bumpy, shiny surface of the playing area contributed to the sound waves (read: multi-layered overtones) traveling in unexpected ways—which, in turn, created unexpected colors.

This cymbal always kept me guessing. At times its voicings were understated, like a whisper, while at other times they resembled a scream. I came to the conclusion that this was Istanbul Mehmet's intention all along.

A Bit Too Funky

When I struck the 16" crash with no other accompaniment (that is, no bass drum or snare), the sound seemed a bit flat. I'd thought the cymbal would give me a beefy, dark tone, and that the unlathed bell might add a bit of rawness. To my ears this was not so. This cymbal was just too light for my tastes. The decay also left me unsatisfied. Perhaps a Shiny Funky Rock crash in a larger diameter would have given me the sound I was hoping for: brash with a beautiful decay.

If the manufacturer's intent was to make a rock cymbal, this one doesn't do the trick. I think they may have taken the name "funky" in the title a bit too literally. The cymbal is more applicable to the funk world or the studio than to the rigors of rock.

Hi-Hats Flash Some Muscle

Istanbul Mehmet markets two sizes of Shiny Funky Rock hi-hats: 13" and 14". The 14" hats we tested gave a solid performance. The "chick" factor was very high, and I got a consistently clear and bright attack regardless of how heavy or light I struck the hats. I was also impressed with the dark, steady hiss I heard, even when I kept the hats only slightly open. And like the ride's unlathed bell, the hi-hat's bell had certain pressure points—spots that seemed to bring out bright overtones.

Big China, Little Trouble

I recently bought a mini China cymbal so that I'd have an extra sound source at my disposal. I used it as a point of reference against which to compare Istanbul Mehmet's flange-edged cymbal.

While my mini China had a quicker attack and decay (owing to its smaller size), I was intrigued by the 18" Funky Rock China and had high hopes for it. I wasn't disappointed. Its spiraling and multi-colored decay said it all. Tonal waves quivered and shocked the atmosphere. And a good whack with my stick on the inverted China produced a crack and a wallop that was something like a bomb going off. This cymbal's great projection made it the most daring—if potentially overbearing and dangerous—of the review batch.

Small Cymbals

The 8" and 10" splashes were great, providing colorful accents at the appropriate times. When the songs turned acoustic, the splashes couldn't be beat. In fact, at one point, I switched from the 16" crash to the 10" splash as my main cymbal with no ill effect.

The 10" Funky Rock Bell cymbal can easily be mistaken for a splash cymbal, but it's by no means interchangeable with its lightweight siblings. While its bell-like tone can add a nice flair to particularly poignant musical moments, it can be a wayward tool if not controlled. There were times when I made a well-intentioned swipe at the Bell model, only to regret it. My advice is to use this cymbal sparingly.

Conclusion

The almost schizophrenic quality of some of the Shiny Funky Rock cymbals made for interesting playing. One moment they could be loud and dark, and the next they could be strangely quiet and/or bright. Although designated as "rock" cymbals, they don't crush your bones with brute sonic force. Instead, they present an enigmatic acoustic portal from which you can launch your attack.

THE NUMBERS

Hi-Hats

13"	$522
14"	$570

Crashes

14"	$282
15"	$312
16"	$348
17"	$378
18"	$408
19"	$465
20"	$540

Rides

20"	$540
21"	$594
22"	$648

Chinas

16"	$384
17"	$402
18"	$450
19"	$507

Splashes And Bell Cymbals

8" (splash only)	$180
10"	$192
11"	$222
12"	$246

(800) 282-0110, www.istanbulmehmet.com.

Rock N Roller Multi-Cart

Essential Equipment For The Working Drummer

HITS

unmatched flexibility and functionality

many improved features over original design

by Rick Van Horn

Back in the August 1992 issue of *Modern Drummer*, I wrote a review of the original Rock N Roller Multi-Cart. I described the cart as being "vastly superior to any moving aid I've ever seen (short of a road crew)." High praise indeed, but completely merited by what was, quite simply, a great product.

Well, great has gotten even greater. Gary-Michael Dahl, the Houston-based musician and bandleader who originally designed the Rock N Roller, has completely upgraded that design. He kept all the best features, and he added new ones that further enhance the cart's characteristics and capabilities.

A Quick Description

For those who've never seen a Rock N Roller, it's a highly versatile carrying device for heavy and/or bulky equipment. It can be used as a four-wheel furniture or high-stacker dolly, or as a two-wheel hand-truck. It can extend to a significant length to hold lots of gear, yet it can be collapsed into a storage configuration small enough to be checked as airline luggage. It features large folding "handles" that can be used as sides to help contain tall loads (in dolly mode) or as the extended bottom of the hand-truck configuration. When used in the latter manner, the long handle can easily support a stack of drums with the bass drum on the bottom. Try *that* with a regular hand truck that has a 10"-deep support ledge.

Specifications

For our review we were sent the two largest Rock N Roller models: the R10 Max and the R8 Mid. Both featured significant improvements over the original '90s-era design (which, as I said, was terrific to begin with).

Using the R10 as an example, its frame telescopes from 34" to 52" in length, with 32" foldable sides. It has 32 square feet of cargo capacity, and can support a 500-lb. load in dolly mode and a 250-lb. load in hand-truck mode. It is 14% lighter than the original Rock N Roller (30 lbs.), but its steel frame is 25% stronger. It folds into a 26% smaller package, and it features a three-rail bed that's structurally stronger and also prevents small loads from falling through the base. A new powder-coated finish resists chipping and helps prevent equipment slippage.

Also new are pneumatic "G-Force" rear wheels that feature polymer hubs and high-quality tubes (replacing the former tubeless tires). The new wheels were designed especially for the Rock N Roller, and they allow for a new narrower (and thus more maneuverable) wheelbase. The polymer wheel hubs, though they may look "plastic," are actually stronger and much lighter than traditional steel hubs.

The cart's front casters also feature polymer hubs bonded to a soft tread. Even these seemingly minor components feature a concentric-hole design to give the cart the

smooth ride of rubber or urethane wheels without the heavy weight.

The cart has been fitted with an efficient "stair climber" frame section. This makes it easier to get up and down stairs, curbs, and other obstacles when used in hand-truck mode. Finally, the wingbolts that control the extension or retraction of the cart's bed have been made larger and easier to tighten. They're also spring-loaded to prevent them from falling out as the result of vibration when the cart is rolling.

The R8 model has all the improvements of the R10, but has a 20% smaller storage profile and weighs one pound less. It was designed to carry the same loads as the R10 in situations where transport size is a major concern.

Sounds Great, But How Tough Is It?

To be perfectly honest, when I handle my own equipment, I'm pretty careful about it. And that care extends to my modes of transport. So when I was using the Rock N Rollers to take my gear in and out of various gigs, they didn't get too much of a workout.

But I didn't let them off that easy. This past August I took both carts to the week-long KoSA International Percussion Workshop in Vermont, where I was an instructor. When I teach at KoSA, I take a *lot* of stuff with me, adding heavy sound equipment and supplemental drum gear to my already extensive kit. But I set up in one classroom for the whole week, so I have only one load-in and one load-out. Since I didn't need the carts once I'd moved in, I loaned them to René Adolph and Lincoln Gagnon of Drum And Drummer, who headed up the team of drumtechs charged with supporting the workshop's twenty-six artist/instructors all week long. Their job involved the virtually endless movement of gear (including drumkits, amps, keyboards, and other heavy paraphernalia) between classrooms, performance spaces, and storage areas. They had to move that gear over significant distances, and occasionally over some rough outdoor terrain. So believe me, *they* gave the carts a thorough and grueling workout. Here are their comments:

"The drum techs at KoSA were fortunate to have used two new Rock N Roller carts. We used them to cart gear—in cases and out—from classrooms to stage, and even between different buildings on campus.

"The carts' low weight, maneuverability, and flexibility (size adjustment options) made them excellent for going through elevators, doorways, and hallways. In terms of capacity, they could take whatever we loaded onto them, including PA gear as well as cases of water.

"Although the front 'steering casters' worked well, it might have been even better to have a cart with pneumatic tires in the front as well as the back. This would have made the ride over uneven surfaces or rough terrain even smoother. Of course, this might reduce the practicality of using the cart in two-wheel 'hand-truck' mode. We tended to use the carts almost exclusively in their four-wheel dolly configuration. Perhaps the manufacturers might consider offering one model expressly designed for that purpose. Along this line, some sort of optional strapping system would come in handy when driving solo, without extra hands to keep gear from falling off.

"Overall, we were glad to have the use of these carts, since they made our job a whole lot easier than if we had used more conventional dollies. So now we are spoiled, and in the future no other cart will ever do!"

I passed René and Lincoln's comments on to Gary-Michael Dahl, who informed me that by the time you read this, the new R12 All-Terrain Rock N Roller will be available. The cart will have pneumatic wheels and 8" pneumatic casters (a special patent-pending design) that will let it roll over rough terrain such as dirt, gravel, and grass.

Something For Everyone

You may not have an enormous kit or use lots of heavy sound equipment. But that doesn't mean that you couldn't benefit from a Rock N Roller. Moving *any* amount of equipment is a strain on your body, and anything you can do to reduce that strain is a good thing. Fortunately, Rock N Rollers come in four sizes, to fit virtually any application. Even the smallest model (the R2 Micro) could accommodate a "standard" drumkit with a couple of trips, while the only slightly larger R6 Mini could probably do it in one.

There are several fine products on the market today designed to help move equipment. Additionally, many drum, hardware, and cymbal cases are now offered with built-in wheels and handles. But very few products offer the flexibility, functionality, and portability of the Rock N Roller Multi-Cart. It was great to begin with, and now it's even better. You owe it to yourself to check it out.

THE NUMBERS

R2 Micro	$119.99
R6 Mini	$159.99
R8 Mid (as reviewed)	$189.99
R10 Max (as reviewed)	$219.99
R12 All-Terrain	$299.99

(805) 644-6621, ext. 1705, www.danabgoods.com, www.rocknrollercart.com.

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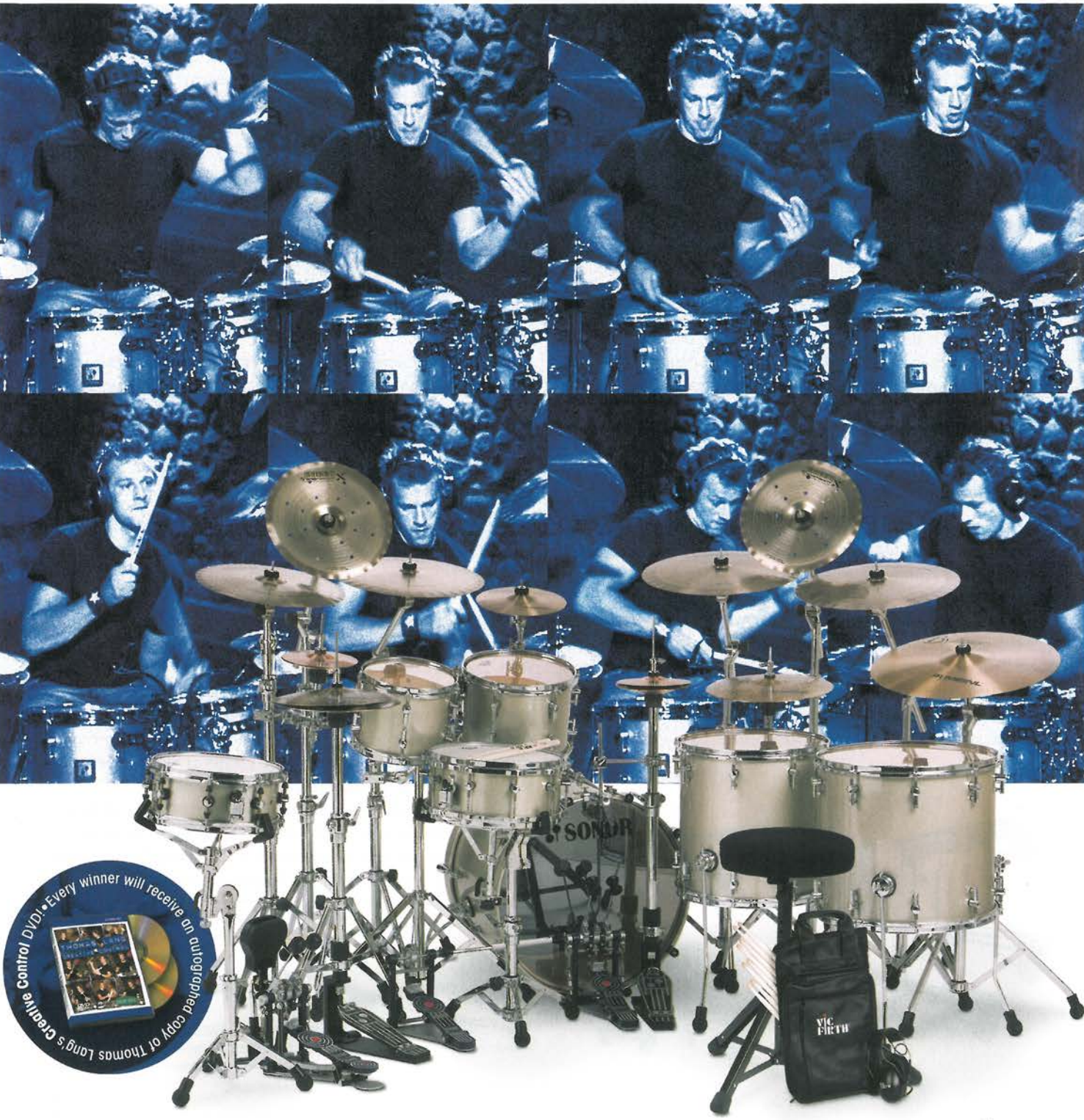

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GRAND PRIZE: One (1) randomly drawn winner will receive Thomas' 7-piece **Sonor** Delite Series Drumset in Brilliant Champagne Sparkle, including Giant Step Pedals and 3000/5000 Series Hardware • A 16-piece **Meinl** Cymbalset, including Thomas' choice of Byzance, Classics and Generation-X models • A set of **Remo** Emperor™ drumheads • 12 pair of **Vic Firth** Thomas Lang signature sticks, as well as a set of Vic Firth SIH1 Stereo Isolation Headphones and an SBAG2 embroidered stick bag • One autographed copy of "Thomas Lang: Creative Control" DVD from **Hudson Music**. Approximate retail value $14,310.00.

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CONSUMER DISCLOSURE: 1. Send a 3.5"x5.5" or 4"x6" postcard with your name, address, e-mail and telephone number to: MD/Thomas Lang Contest, 12 Old Bridge Rd., Cedar Grove, NJ 07009. 2. Enter as often as you wish, but each hand-written entry must be mailed separately. **3. ODDS OF WINNING EACH PRIZE DEPEND ON THE NUMBER OF ELIGIBLE ENTRIES RECEIVED. 4. CONTEST BEGINS 1/1/04 AND ENDS 3/31/04. POSTCARDS MUST BE POSTMARKED BY 3/31/04 AND RECEIVED BY 4/4/04**. 5. Winners will be selected by random drawing on April 12, 2004 and notified by phone on or about April 15, 2004. 6. Employees and their immediate families of Modern Drummer, Sonor, HSS, Meinl, Vic Firth, Remo, Hudson Music, and their affiliates are ineligible. 7. Sponsor is not responsible for lost, misdirected, and/or delayed entries. 8. Open to residents of the U.S. and Canada (except in Florida and the Province of Quebec), 12 years of age or older. California residents under 18 may not participate. Void where prohibited by law. 9. Sponsored by Modern Drummer Publications, Inc., 12 Old Bridge Rd., Cedar Grove, NJ 07009, (973) 239-4140. 10. This game subject to the complete Official Rules. For a copy of the complete Official Rules or a winners list, send a self-addressed, stamped envelope to: Modern Drummer Publications/Official Rules/Winners List, 12 Old Bridge Rd., Cedar Grove, NJ 07009. 11. Approximate retail value of all prizes: $16,905.00.

Blink-182's

Travis Barker

Action Man

After a brief photo shoot at a Hollywood recording studio, Travis Barker is off to lunch. In his brand-new, jet-black, V12-powered BMW sedan, he rides shotgun and fiddles with the stereo. Swapping discs in the changer, Barker finally lands on something he's into. It's Everlast's latest disc, and the drummer lands on a couple of tracks in particular that strike him enough to begin humming along. He then turns around and asks,

"Do you like this album?"

Story by Waleed Rashidi • Photos by Alex Solca

LLYWO

With the exception of the cranked stereo, the ride to the Japanese restaurant is largely a silent one. Piloting the car is Travis's drum tech, Daniel Jensen, who also happens to be part owner of Orange County Drums And Percussion. Throughout the day, Jensen appears to act as more than Barker's tech; he's his business partner, confidant, and friend. And he's intimately familiar with Barker's drumkit.

With lunch out of the way, Barker's whisked back to the studio to complete the remainder of the photo shoot. Again, the twenty-minute ride back is largely comprised of Barker playing DJ, which is only interrupted by a chance spotting of A.F.I. lead vocalist Davey Havok standing outside a studio on Melrose Blvd.

As Barker intently listens to his selections, he instinctively begins drumming his fingers on his lap. Although he's distracted by the occasional cell phone call—he's answering every one, since it could be his expectant girlfriend—he appears solely concerned with the song at hand.

Observing Travis Barker in the car is strangely similar to watching him on stage.

"It's healthy for me to be playing anything all the time. It keeps me focused."

Despite the attention, glitz, and distractions surrounding his main gig with Blink-182, Barker is fiercely focused on the song at hand. He largely maintains a straight-faced demeanor, playing with absolute precision and power—two factors that are often difficult to accomplish in one sitting.

Barker's been through quite a bit since *Modern Drummer* last spoke with him at his Corona home in the summer of 2001. He's moved to Los Angeles. He's founded, recorded with, and toured with *two* entirely new bands: The Transplants, with Rancid frontman Tim Armstrong, and Boxcar Racer, with Blink-182 guitarist/vocalist Tom DeLonge. And as mentioned before, he has a child on the way.

These changes have transformed Barker, some more drastically than others. There's also the new Blink-182 album—not quite self-titled, but rather *un*-titled—which exposes different musical layers from their successful, pop-punk formula, via additional instrumentation and unorthodox recording techniques.

And Barker, in his steadfast quest to expand his drumming skills outside the punk boundaries, is more determined than ever to make everything fall into place once again, soaking up the environment that surrounds him—fingers tapping and all.

MD: The last time we spoke, you mentioned how you had set a new record, tracking your drum parts in two days. Did you break that record this time?

Travis: No. We ended up recording one song at a time. We'd do a drum track, then they'd do bass and guitar and come up with melodies. Once we'd finish a song, we'd move on to the next. To write a record and move on, song by song, was

Barker's Kit

Drums: Orange County Drum & Percussion with gold acrylic shells
- **A.** 7x14 snare (acrylic/wood hybrid with vents)
- **B.** 6x10 tom
- **C.** 14x16 tom
- **D.** 22x22 bass drum

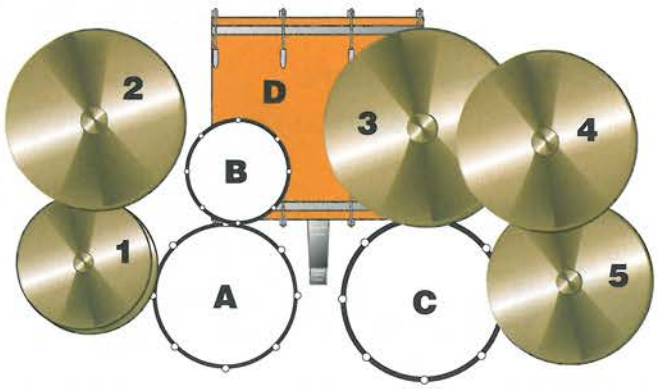
Cymbals: Zildjian
1. 14" A Custom Mastersound hi-hats
2. 20" Z Custom medium crash
3. 21" A Sweet ride (brilliant)
4. 20" Z Custom medium crash
5. 18" Oriental China Trash

Hardware: DW (all gold-plated), including a DW5000 bass drum pedal (hard side of beater, tight spring tension), Latin Percussion Rock cowbell

Heads: Remo Emperor X on snare batter (tuned tight), smooth white Emperors on tops of toms with smooth white Ambassadors on bottoms, smooth white PowerStroke 3 on kick batter and front (medium-tight, with EQ Pad for muffling)

Sticks: Zildjian Travis Barker model (hickory with wood tip)

Microphones: Audix



"People ask me to play on their records, and I love doing it. But I only play for people I like. I never want to be a session guy."

amazing, but it took some time. We did about seven tunes, then I went out on the Transplants tour, and then we did another seven.

We used different drum setups for different songs. I did one take with big drums and room mic's, and another take with small drums. And if there was a verse that I thought should have the small drums, we'd do that, and then go back to the big drums for the rest. It was really cool.

MD: Was this one of the longest album sessions you've worked on?

Travis: Yeah, I usually get my drums done right away and then leave. With The Transplants, I stuck around a little bit and did some other work. And on this Blink record, I've stayed around the entire time, except for the Transplants tour. I had a lot of input this time. I guess this was much more of an exciting album too, because we felt like we wanted to be a band and write songs together. I wanted to stick around. We're finally moving in the direction we're supposed to.

MD: Is this the most input you've ever had on a Blink-182 album?

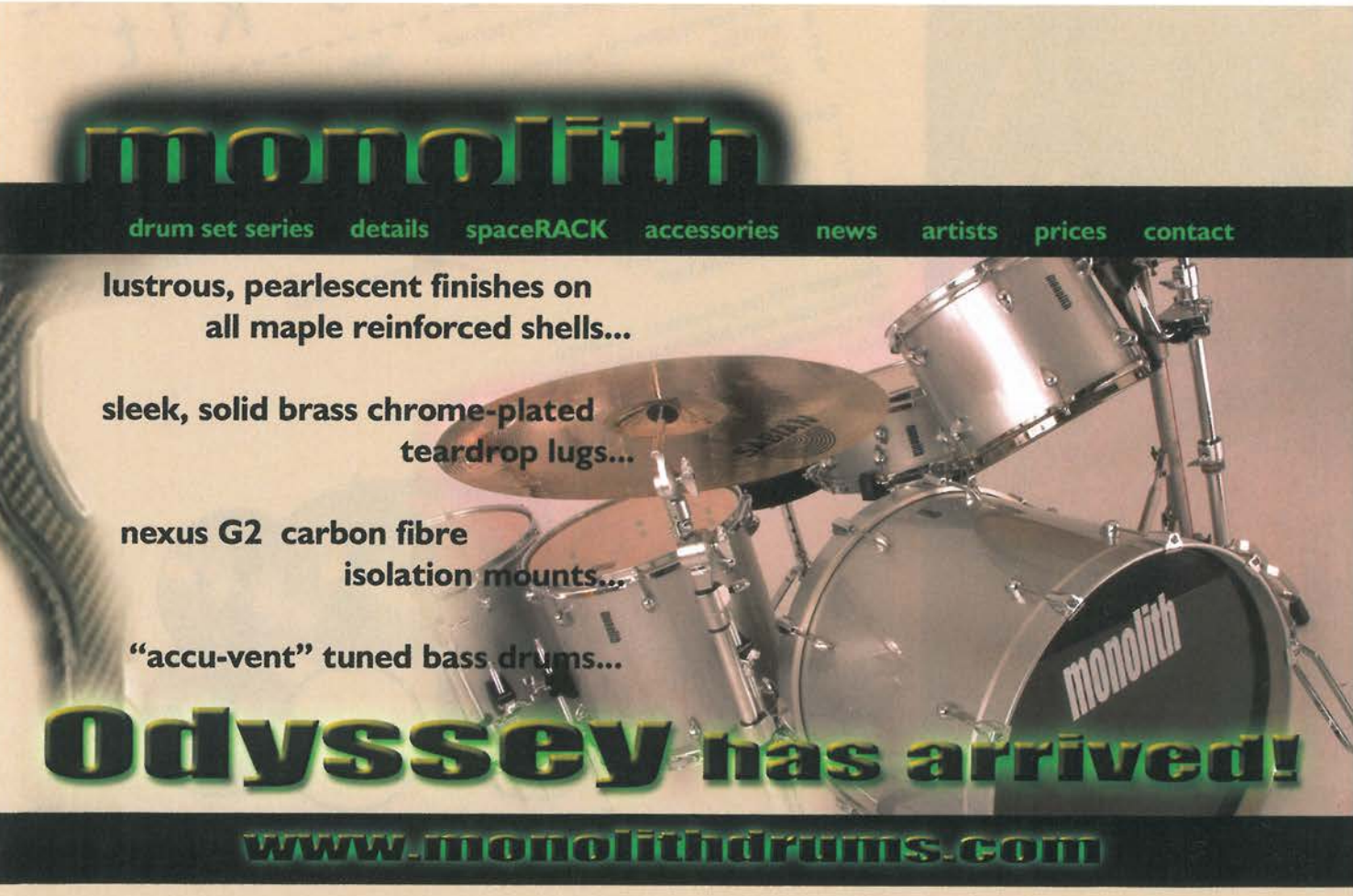
Travis: Definitely.

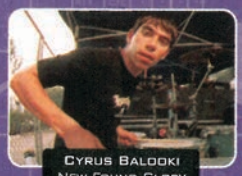
MD: You're saying the songs were pretty much written in the studio?

Travis: We'd come up with an idea, we'd rehearse it, and we'd record it. And a lot of ideas came from the drum parts. So the minute I said, "Oh, I have an idea," they'd just put the click on, and I'd play. Then the other guys would come in and do their guitar and bass parts over it. And a lot of songs had beats that were inspired by the stuff I was playing on The Transplants tour.

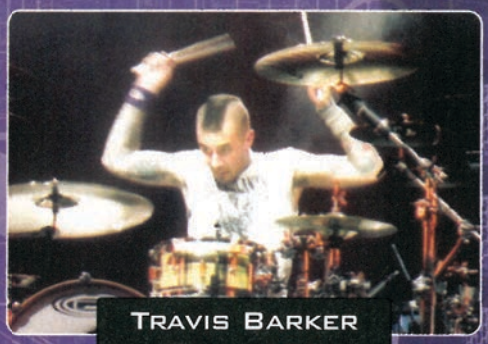
MD: So you started the songwriting process in reverse.

Travis: Yeah, you usually come up with a guitar part and then go from there. It was cool. A lot of the time if we had an idea for a song, like what notes or chords we'd be playing—but we didn't know how it was going to be played—I'd go in and just lay down a 4/4 thing. Then I'd lay down a half-time thing, so we'd have two different versions of the same song. On one song we ended up keeping both versions. One slows down into the other, and




Cyrus Balooki
New Found Glory

Rikki Rockett
Poison


Travis Barker
Blink 182

Wuv
P.O.D.

Erik Hargrove
James Brown

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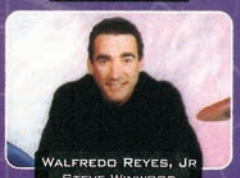
Galactic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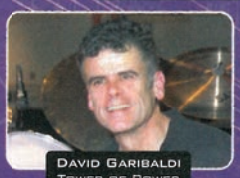
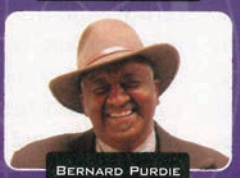
Steve Winwood


David Garibaldi
Tower of Power

Joey Heredia

Hilary Jones

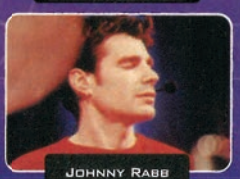

Bernard Purdie

Vicki Randle
Tonight Show Band

Luis Conte

Jen Lowe
Acres

Zoro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it's played a different way. It's pretty weird.

MD: Did the fact that you had to leave midway through your recording sessions to tour with The Transplants make for a difficult time readjusting to the studio?

Travis: Actually, I felt so fresh. I felt like I was fully on top of my game creatively, playing-wise, and skill-wise. I need to move like that.

MD: Do you think that your involvement with The Transplants helped kick your skills up to the next level?

Travis: No, it just keeps me busy. Playing with Tim [Armstrong, Transplants guitarist] and Rob [Aston, Transplants vocalist] is one of the best experiences of my life. It's been so much fun. We enjoy being a band. It's healthy for me to be playing anything all the time. It keeps me focused.

MD: There are a lot of looped drums inspired by The Transplants material on the new Blink-182 record, with the triggered 808 kick drums and whatnot.

Travis: There's actually only one loop on the entire record. Everything else is me playing. We just used different miking techniques to get different sounds.

MD: Was that producer Jerry Finn's idea?

Travis: No, that was my deal. There are some songs on the record that sound electronic, but they're just my bass drum and a Ribbon Crasher. The only sound we triggered on the record was an 808 that I use on a chorus of a tune. Other than that, all the weird-sounding snare drums are just things we messed with, adding reverb, miking in a strange way, or tuning weirdly. The only loop was on the tune "Miss You."

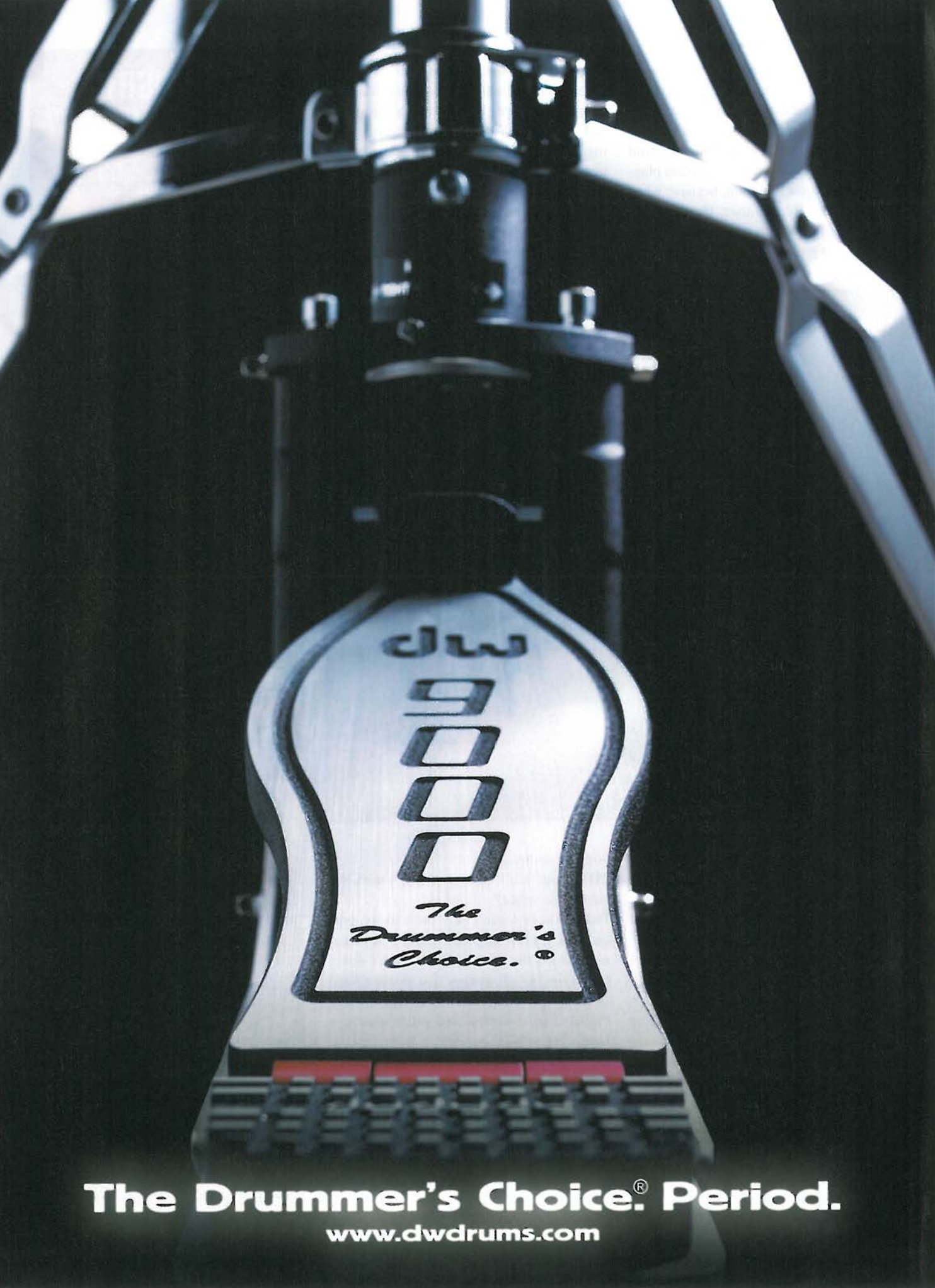
On the Transplants tour, I was recording drums in the bus for our next record. Since we didn't have any room to set up in, I had to record one piece at a time in Pro Tools. So I'd do my bass drum, then hi-hat, then snare drum, toms, bongos, and crashes. We were like, "This is ridiculous!" Everything sounded so electronic and isolated. So I did that on a song on the Blink record for a unique effect. It's so cool how everything sounds. I did things to purposely confuse people.

MD: How receptive was a longtime collaborator like Jerry Finn to your new ideas?

Travis: He was very open. Tim and I were like, "Man, let's get some way-out sounds for some of this stuff." For instance, the snare drum on "Diamonds And Guns" is *very* different sounding.

MD: Did you have this all mapped out before you walked into the sessions?

Travis: Yeah, I had a plan. I got home from the Transplants tour, and it was crazy. I took a vacation in the Bahamas, and I came back and knew I was going to be starting the Blink record. So I called those guys on the phone and told them, "Look, we've gotta pretend that this record's our first, like we've never made a record before. I don't see any other way that it's gonna be awesome. Let's act like we're a band for the first time again." So we did that, and I thought that made such a big difference. So much happened in those two years. I had just gone through a divorce, I had a new girlfriend, I was playing in other bands, and I was mapping out the Blink record.



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Travis Barker

I thought, There's got to be a way I can be happy playing different beats and rhythms, really exploring and having fun as a drummer, and still play the music we love to play. Mark and Tom were thinking the same thing, like, God, it's gonna get boring playing only 4/4 rock patterns. There are so many other ways to get yourself across and speak to people with your music without playing punk rock beats over everything. So that was my goal.

MD: You're basically reaffirming what you told *Modern Drummer* a couple years ago, that you're "not just a punk drummer."

Travis: Yeah, I remember that. I got so much flack for that, too. But it's true, I'll get down with the best of them. I love punk rock drumming, but there's so much other stuff out there that can influence your playing. I like playing shuffles, for instance. One thing inspires the other. That's what's great about learning different styles.

MD: Perhaps this new Blink record will validate your statement once and for all. But looking back, is the Transplants record the one you're most proud of?

Travis: I can't say it's my best drumming. I'm not gonna impress anyone with the creative fills on there. But our goal was to make a record that no one's ever heard before. Punk rock and reggae played over drum 'n' bass rhythms—that's what we were experimenting with. We thought it was cool.

MD: So how did The Transplants come together in the first place?

Travis: I got a call from Little Kris at Kung Fu Records, and she said, "You know, Tim Armstrong's trying to get ahold of you." I idolize Tim. I look up to him and think he's a legend. Then when Tim called, he said, "You're my favorite drummer. I love watching you play. I

Travis's Finest

Artist	Album
Blink-182	Enema Of The State (1999)
Blink-182	The Mark, Tom And Travis Show (2000)
Boxcar Racer	Boxcar Racer (2002)
Transplants	Transplants (2002)
Black Eyed Peas	Elephunk (2003)
Blink-182	untitled (2004)

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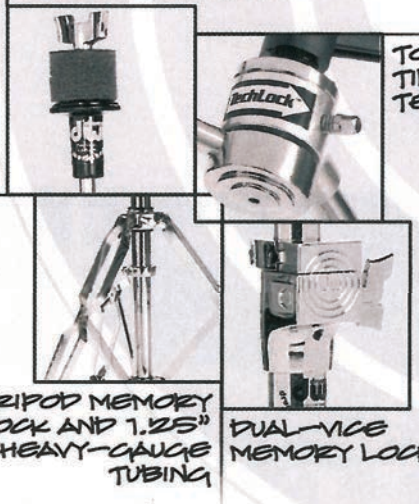

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dw

Travis Barker

love listening to you play. I'd be honored if you came and listened to this music that I'm doing. I want you to be in my band."

So I met Tim and Rob, we drove around, and then we went to a Britney Spears movie premiere and had the time of our lives. People were scared to death of us! [laughs] We had a great time.

MD: You say you didn't contribute much, but the Transplants record is all about rhythm and feel.

Travis: But it's not much compared to what I've done on the new Blink record, where I helped with the lyrics and stuff that I've never messed around with before. I don't know, I guess I just had issues to deal with. Like I said, I went through a divorce and it was crazy. I guess I just had bottled up anger. There are songs on this Blink record that are probably some of the most aggressive anyone would ever imagine us doing. And then there are different sides, too.

You make a really great record under pressure. I'm definitely proud of the Transplants record. It's one of my

Barker Biz

Travis Barker has been branching out with various business activities, including his very successful apparel line, Famous Stars And Straps (www.famoussas.com). No question, this is one drummer with a head for business.

MD: How's Famous Stars And Straps doing?

Travis: It's crazy. I get to design clothes that I actually love, that I wear, and that my boys wear. I love it. And the business is growing like crazy. I don't even care, really. All that I care about is that I keep doing new things.

MD: How'd you get involved with clothing design?

Travis: We started off making punk rock T-shirts for fun. We'd do the stenciling. One of my boys had a screen, and he screened our first shirts. It was fun. We came up with an "F" design, which was more for where we grew up, Fontana, California. It was a punk thing. You know, being a punk kid, "Where you from?"

MD: Do you still claim Fontana?

Travis: I suppose if someone pulled a knife on me and asked me where I was from I'd have to say, "I'm from Fontana." Maybe it might even get me out of trouble! [laughs]

I like art, I like design, I like architecture, so the clothing line has been a way for me to express myself outside of music. People have taken a particular liking to it, which is even more flattering—it's ridiculous. I wake up every day and trip out at how lucky I've been. And now I'm starting my own record label. It's called LaSalle. I want to be a mini-major label. I want to sign great hip-hop acts, rock acts, speed metal acts...great *anything*.

MD: Why did you want to get into the label business?

Travis: I would love to produce acts or be involved with a label when I get older. I just think there are so many great bands, musicians, and artists out there that go unnoticed. Or a major label signs them and doesn't know what to do with them. Then when their first single doesn't pop, they get dropped from the label. It crushes these people, and it's just because major labels don't know how to handle them.

I know there's great music all around us, but it needs to be nurtured. I'd like to help these kinds of people along, taking them to a point where a major label can understand them and take over.

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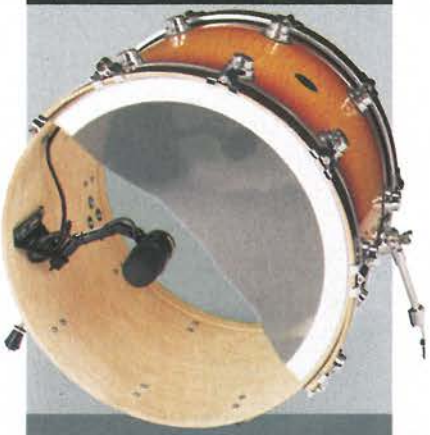

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Travis Barker

favorite things I've done, just for the sake of the beats and rhythms. It shows that not everything in punk rock has to sound the same.

MD: How come Boxcar Racer's material didn't just become the next Blink album?

Travis: I guess you could say that record is my most "drummer's drummer" album. Drummers everywhere seem to love it, and I'm flattered. Those are all first takes. I'd have an idea and go in and play it down on a small kit.

Now when I listen to the record, I'm surprised at some of the stuff on there, because none of it was planned out. I had to learn that stuff when we did the tour. That was right after *Take Off Your Pants And Jacket* and just before The Transplants. Tom and I were jamming and we were like, "God, these songs are cool. But they don't sound like Blink music."

I grew up on heavier stuff like Quicksand, so I was like, "I love this!" We thought these were great songs and that we should just put them out under an alias. Then it turned into Boxcar Racer. Then we decided to do a tour, though I think that's the only time it'll ever happen.

MD: Really? Boxcar Racer is just a one-off project?

Travis: I hope so. If it happens again, it wouldn't be as cool. And I'm glad it didn't get overly popular or weird, you know what I mean? I think it's a great record, and it set the tone for what's going on now with Blink. Actually, I don't know *what* happened on this Blink record. The drum tracks do kind of tell a story. You can tell when you hear the drums if the song's super sad, happy, or energetic. I know there were songs that I recorded when I was angry. I'd be in the studio and I'd get a call from my attorney. I had divorced my wife and she was bent out of shape that I left, so she turned around months later and tried to sue me—and there I was in the studio trying to come up with a drum part that day. I guarantee that if you listen to the album, you can tell what kind of day it was just by hearing the drums. There were happier days, too, like when I found out I was having a kid with my new girlfriend, who I love so much. Those tracks are some of the most energetic, happiest drums on the record. It's crazy, but it's true.

MD: Despite all these projects, have you had any chances to play on any other records?

Travis: Yeah, I did the new Pink record, I did seven songs with Tim Armstrong, and I just did some stuff with Black Eyed Peas. That was cool.

MD: How'd you get connected with all these sessions?

Travis: You know, I'm not that guy. My manager isn't a real musclehead. I'm real conservative. I never look for work. It's all been word of mouth, which I'm happy about. I'm honored to play on Pink's record or with Black Eyed Peas.

People ask me to play on their records, and I love doing it. But I only play for people I like. I think that's important. I never want to be a session guy. When a band comes to me and asks if I want to play on their record, and I genuinely love their music, it feels good and it makes sense. That's why I like to play drums. It does something for me.

MD: The new album seems so serious. Has the band completely shed its joking image?

Travis: It's weird. In some ways I'm acting more like I'm eighteen now than I have my whole life. But I like it. I'm still a kid, I do whatever the hell I want, and I live my life. So many people pin us as a joke band because Mark and Tom have fun on stage and we've had fun on CD before. But this new record might throw people for a loop, because we don't have any silliness on it. It's all very musical. It's one of those albums that you need to listen to all the way through. It's kind of like a mini-movie.

I think we're going to mess people up with this one, because we have this serious album, but we still act like idiots on stage. But people will just have to get used to that, because we've got the best of both worlds. We can have fun and be total idiots, but then turn around and be affected by the same real things that affect everybody. We're still real people.

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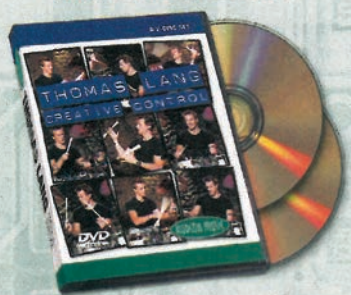

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Ed Shaughnessy

Sixty Years Of Swing!

Ed Shaughnessy celebrates his seventy-fifth birthday on January 29, 2004. It's hard to believe. First of all, he simply doesn't look his age. People say music keeps you young, and that must be the case, because Ed looks twenty years younger than his birth certificate insists. Secondly, Shaughnessy has a youthful enthusiasm and energy that belies his age. He's still more than ready and willing to get on a bus with Doc Severinsen to play music—which he does all the time. Age is completely immaterial when you're talking about a musician who has spent his entire life playing music.

"I think I'm playing the best I've ever played right now," Shaughnessy asserts. "I always love that Dizzy Gillespie quote, 'You finally learn what to leave out.' As we mature, I think we learn what to omit musically. I also think that if you work at your craft every day, you can only get better.

Story by Robyn Flans

Photos by Alex Solca

SABIAN
Ludwig

"I play every day," Ed continues. "I think it's as important as staying in training. I also exercise at least five days a week. Drums are very physical. As you get older, I think it's even more critical to exercise and play all the time. Plus I'm inspired to play. I love going to hear younger drummers, like Kendrick Scott, who studied with me up at Skidmore College, where I teach every summer. Another terrific young player is Eric Harland."

Shaughnessy has always been a proponent of education, which probably comes from his earliest roots in New Jersey, when he began developing his craft. "I'm the product of a great high school music program in Jersey," Ed says. "And even though we didn't have a jazz band, the fact that I had a great music teacher, Miss Crystal, who encouraged me and let me come after school and practice, made such a difference. The fact that she said to me, 'You're going to do well in music,' was so important to me.

"I started high school at age twelve—I skipped a couple of grades—so the average kid was two years older than me," Ed reveals. "I'll never forget how kind Miss Crystal was to me, especially at a time when I needed the support. A person like that can influence your life. I think school music programs can mean a lot to kids. You don't have to become a musician, but it gives you a real sense of yourself. It's like being on a team, too." Shaughnessy continues to pass along inspiration and info to students at the Thelonious Monk Institute at U.S.C.

Ed took his drumming very seriously when he was coming up, seeking out any performance he could watch and hear. And although he's earned many awards and honors, including several *MD* Readers Poll wins, last June's Elkhart Jazz Festival award, and his own chapter in Burt Korall's well-respected *Drummin' Men* book, Shaughnessy is known primarily for his mastery of many styles.

"I've known some great stylists who can only play one thing," Ed says. "It's happened where someone who is very good at jazz is called in to play with a college band, and they can't play a rock tune to save their lives because it's something they've never tried to do. That's my strength—playing it all. And I work at it. A genius I'm not. A hard worker I am."

The extensive list of artists with whom Shaughnessy has recorded speaks volumes about his respected talent. The list includes such luminaries as Gene Ammons, Count Basie, Tony Bennett, George Benson, Gary Burton, Benny Goodman, David Grisman, Arlo Guthrie, Billie Holiday, Hubert Laws, Jack Lemmon, Carmen McRae, Oliver Nelson, Charles Mingus, Perez Prado, Marty Robbins, Ravi Shankar, Zoot Sims, Jimmy Smith, Clark Terry, and Cal Tjader.

Of course, everyone knows Ed from his experience as drummer for *The Tonight Show,* starring Johnny Carson, from 1964 until Carson retired in '92. In fact, that experience forms the basis of Shaughnessy's upcoming book, *Show Drumming* (Hal Leonard), written with old friend and respected educator Clem DeRosa.

"The book covers how to play shows when you haven't had a lot of experience," Ed says. "It's based on my over five thousand *Tonight Show* performances and probably another thousand shows I played as a freelancer in New York on television and live. There are many tips, such as playing for a juggler. When a juggler catches things, it's *never* in time. The big secret is to keep the band together with your feet and catch the tricks with your hands. That way, you don't throw the band off."

As Ed nears age seventy-five, it seems like a good time to celebrate his career and life. And then there are the multitudes of memories amassed in a hugely successful sixty-year musical career. *MD* decided it would be fun to have Ed reflect on his most and least favorite experiences. He was game, but his only request was that we not ask him to list his favorite drummers, lest he forget someone and hurt their feelings. Fair enough, Ed. There's *plenty* more to talk about!

"My favorite Tonight Show performance has to be the duet I did with Buddy Rich. As I always say, I escaped it alive."

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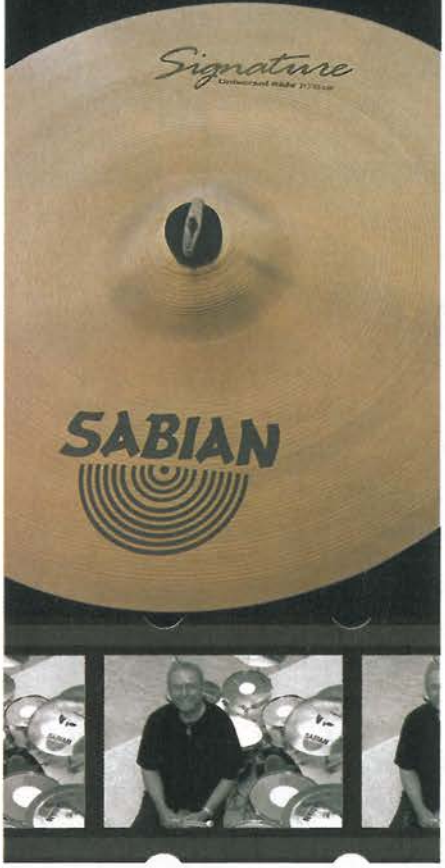

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Ed Shaughnessy

MD: List your three favorite *Tonight Show* performances.

Ed: One was when John McLaughlin came on the show. I had always wished in my wildest dreams to play with him. We played "Cherokee" at a really fast tempo, and I enjoyed it so much. He came back later and told me I had done a good job.

Other favorite performances for me would have to include any and all I did with B.B. King. Nobody puts it out there, even at rehearsal, with 110% of that soulful feeling the way B.B. does. I looked forward to the rehearsal with him the way I looked forward to a performance, because he plays and sings with so much heart. He's also such a courteous gentleman to work with.

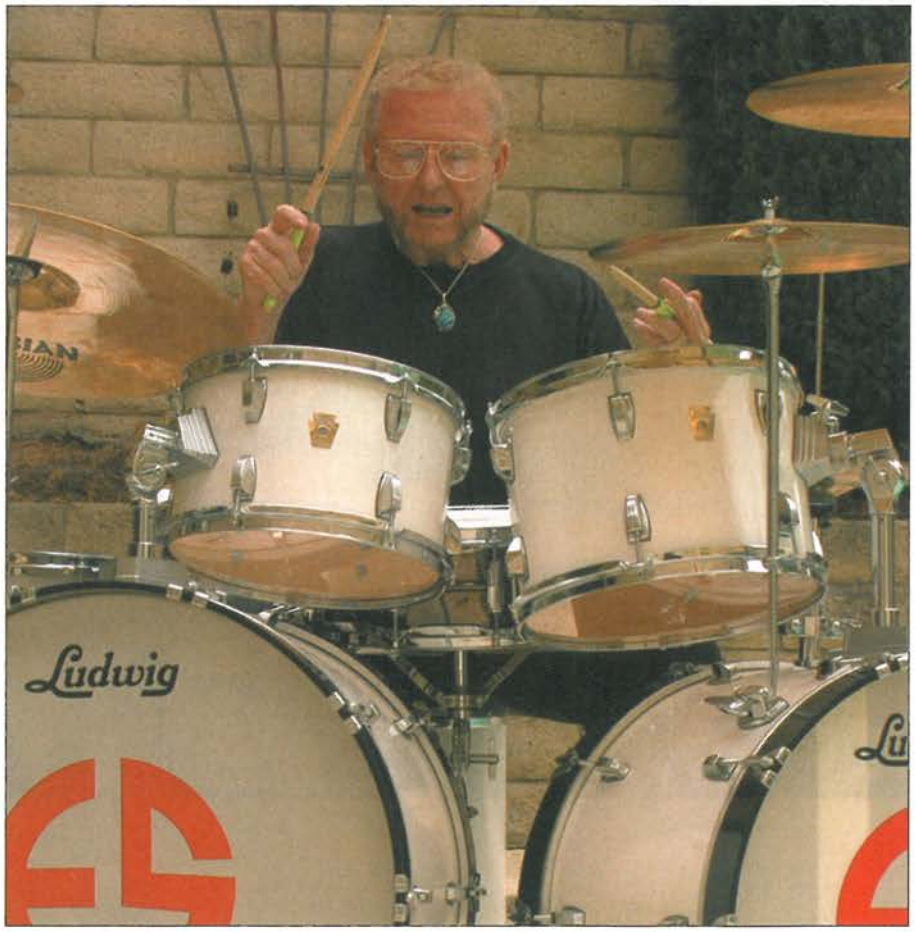
Of course, my favorite *Tonight Show* performance has to be the duet I did with Buddy Rich in the late '70s. I had to talk the producers into doing that. Buddy and I wanted to do it, but it took us close to a year of haranguing them. The reason I especially love it is, although I played with Buddy in other situations, this was something that was recorded. Also, Hudson Music has made it available on their *Classic Drum Solos And Battles* DVD. Buddy and I had such fun doing it, and as I always say, I escaped it alive. I think the element of fun between us is why everyone enjoyed it.

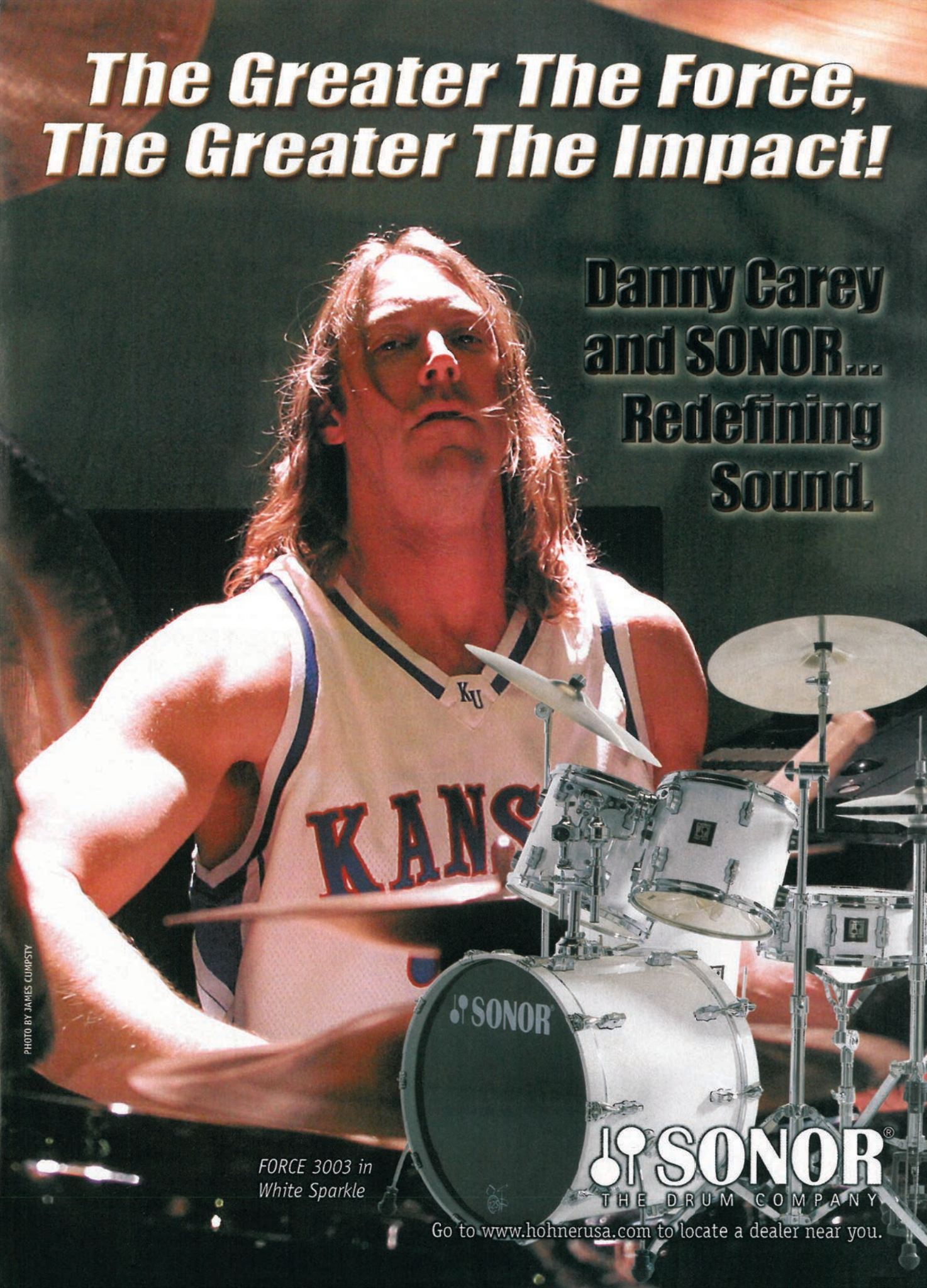
MD: Your stomach wasn't in knots?

Ed: I'll tell you the truth. I know who is the greater drummer between Buddy and me. But I also know, if I do pretty well, then I'm doing as good as anybody. As long as you accept that, then you can go in relaxed. But if you go in there with your head up your behind and say, "Gee, maybe I can carve Buddy Rich," you might as well go home.

Buddy and I didn't play any solos when we rehearsed it. We just played with the band. Before the show, I went to his dressing room and said, "Don't wipe me out with your famous 'left hand over, left hand under to the floor tom.' That move always wipes everybody out because nobody else can do it." He said, "I won't do that if you don't do that Indian takita, takita, takita that I don't understand." So we have a deal, right? So, we're doing the show, and my second eight bars go pretty hot, and I get applause. Then Buddy *does it*—over and under, under and over—and he really gets a lot of applause. I said to him later, "Whatever happened to 'no over, no under?'" And he said, "I got carried away!"

MD: How about your least favorite *Tonight*

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Show performance?

Ed: Any time Ray Charles showed up. I'm among the thousands of people he's driven crazy and insulted on camera.

MD: On camera?

Ed: Yes. He said, "Drummer, you're not listening." I was playing with brushes on a closed hi-hat. Do you know how loud that is? He started singing the tempo almost half as slow as we had rehearsed it. Of course, it seemed like everybody in America heard his comment. That was embarrassing.

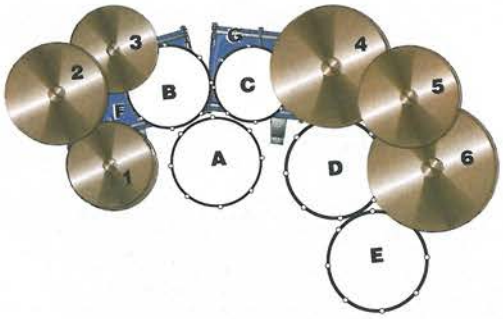
The next time Ray showed up, he said something nasty to Doc Severinsen and Doc went to the producer—the only time in thirty years—and said, "We don't play for Ray Charles anymore. He brings his own people." As recently as five years ago, I've had people come up to me and say, "Ed, do you remember the time Ray Charles…."

MD: What about your favorite recordings that you've done?

Ed: I like the last album I did with Doc's band, *Swingin' The Blues*. I'm pleased because I played well, which is important, but I think we got the best drum sound I've ever gotten on record. It was in the Sinatra room at Capitol Records, and it was natural. I find that in so many recording studios they tend to want to use compressors on the drum sound, but we didn't on this one. The engineer, Charles Paakkari, was amazing. He knew the jazz drumset shouldn't be recorded like a rock drumset. I also had two solo numbers.

Another favorite is *Bashing*, with Jimmy Smith and The Oliver Nelson Big Band. That featured a hit for Jimmy called "Walk On The Wild Side." I feel that everything swings real good on that one, which is intrinsic, and it sounds like I'm moving the band in the proper way. I love playing with Jimmy

Shaughnessy's Setup



Drums: Ludwig in classic white finish
A. 5x14 Black Beauty snare
B. 9x13 rack tom
C. 7x12 rack tom
D. 14x16 floor tom
E. 16x16 floor tom
F. 14x22 bass drum
G. 14x24 bass drum

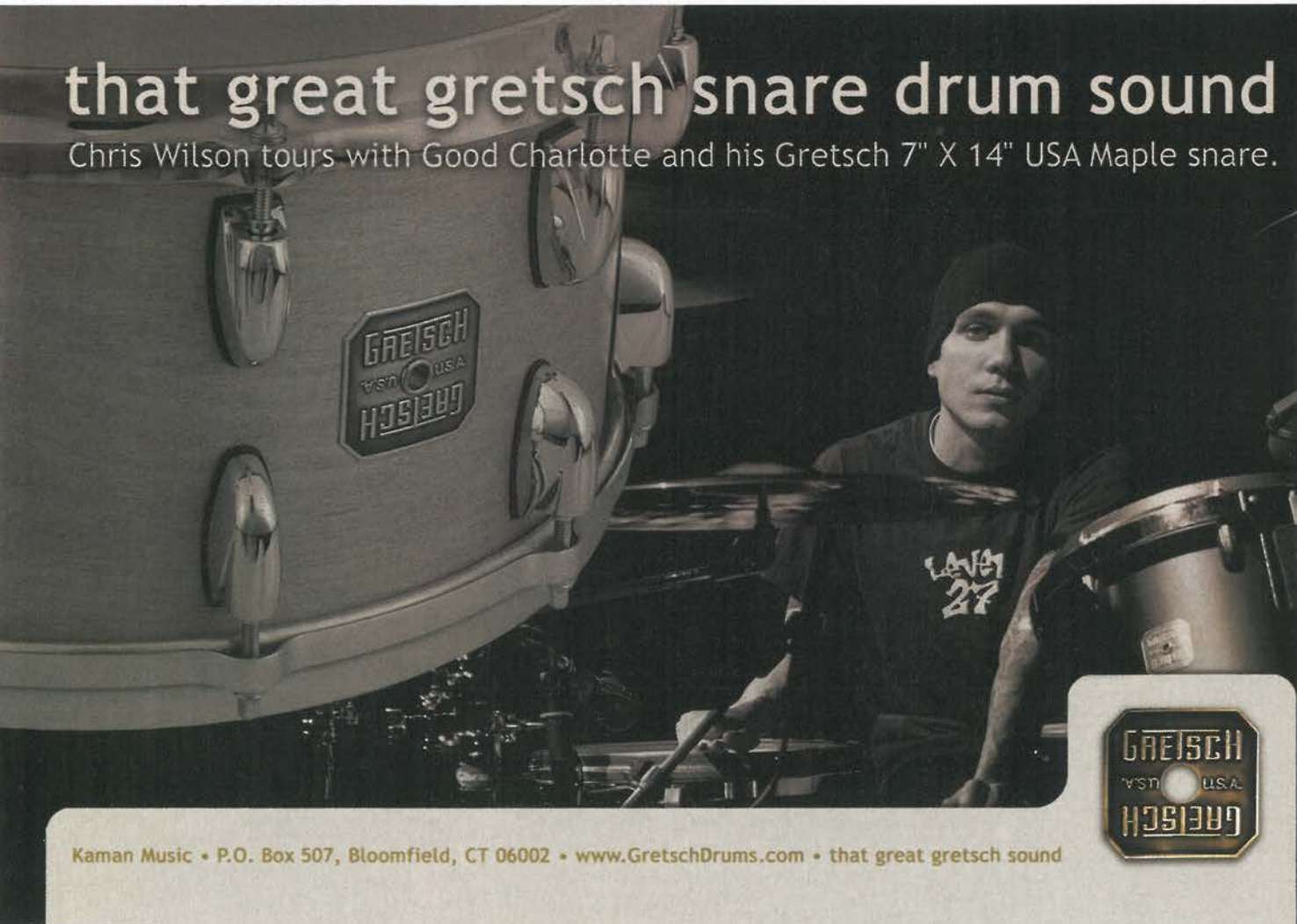
Cymbals: Sabian
1. 15" AA hi-hats
2. 18" AA medium-thin crash
3. 15" AA medium-thin crash
4. 21" Signature Ed Shaughnessy Universal ride (medium-heavy)
5. 18" AA medium-thin crash
6. 22" AA Chinese

Hardware: Ludwig, including a legless hi-hat stand (attached to second bass drum) and chain-drive bass drum pedals with Danmar wood beaters

Heads: Aquarian medium white on snare batter, Classic Clear on tom batters with Ludwig heavy clears on bottoms, Aquarian Super Kick 2 on bass drum batters with coated Ludwig heads on fronts

Sticks: Pro-Mark Ed Shaughnessy model (#707, white oak, wood tip)

Percussion: Rhythm Tech mambo and cha-cha bells



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Smith. He's a soulful, intense kind of guy to play with.

I remember going to see Buddy Rich after that, and he was standing on the porch backstage at Carnegie Hall. I was half a block away and he yelled, "You know that 'Walk On The Wild Side?' That's the way the damn drums are supposed to be played." And Buddy wasn't one to shower people with compliments, so that pleased me.

Strike Up The Band!

Ed's Best Performances

Artist	Album
Doc Severinsen Big Band	Swingin' The Blues
Ed Shaughnessy Quintet	Jazz In The Pocket
Oliver Nelson	Afro-American Sketches
Doc Severinsen Big Band	Once More, With Feeling!
Jimmy Smith	Bashing
Clark Terry	Color Changes
Count Basie	Show Time
Charlie Ventura	In Concert

His Favorites

Artist	Album	Drummer
Art Blakey	Free For All	Art Blakey
Buddy Rich	Swingin' New Big Band	Buddy Rich
Terence Blanchard	Bounce	Eric Harland
Miles Davis	Milestones	Philly Joe Jones
Jeff Hamilton Trio	Live	Jeff Hamilton
Tony Williams Quintet	Neptune	Tony Williams
Zakir Hussain/Alla Rakha	Duets	Zakir Hussain/Alla Rakha
Igor Stravinsky (NY Philharmonic)	Firebird Suite	Saul Goodman (timpani)
Igor Stravinsky (NY Philharmonic)	Rite Of Spring	Saul Goodman (timpani)

I'd like to mention an album that I made as a leader for Chase Records called *Jazz In The Pocket*. It features my small-band playing, which I'm happy about because most people think of me for my big band work. My first twenty years of playing were with innumerable small bands in the New York jazz scene, and I think it's a bicycle you never forget how to ride.

MD: Could you elaborate on the difference between playing with a big band and a small band?

Ed: There's more responsibility in a big band because it's so polyphonic. I think you tend to play more sparingly in a big band and you try to support everything that's going on, besides keeping good time and swinging. In a small group, you do that to a degree, but it's more open and you can be a bit busier, interacting with the soloists at the time. It gives you more freedom. That said, it doesn't mean I like playing in a small group more than in a big band. I like both situations.

MD: We've talked about your favorite recordings. What about some of your *least* favorite?

Ed: I'm on a record called *King Of Swing* with Benny Goodman. Benny made people feel bad when you were recording. He would stare at people and make them nervous. Plus I've never forgiven him for what he did to my all-time early idol, Big Sidney Catlett. Catlett was a masterful drummer, in some ways the greatest all-around jazz drummer I've ever heard. He could play everything from Dixieland to bebop and bring something unique to the music.

In 1939, Catlett was working with Goodman on a record called *The Earl,* and in the middle of recording, Benny said something like, "Sid, pack up your drums and go. I don't think I like what you're doing." I heard that comment brought tears to Sid's eyes, and he in fact packed up his drums and left. Benny made the record without drums. And frankly, it doesn't sound very good, I'm happy to say.

I went to Europe with Goodman when I was about twenty. At the time, I had a reputation for being a bebop drummer. Some people said, "I don't know if you'll get along with Benny. He doesn't like bebop." I said, "I know how to play for Benny Goodman. I'm not going to play with Benny the way I play when I sit in with Charlie Parker." Well, I sat in with Lionel Hampton's band one night, and he took me in the dressing room and said, "I hear you're going to Europe with the old man. He can really tear you apart—unless you know what to do. If he gets weird on you, you get weirder on *him*. That was my secret for years, and he left me alone. Otherwise he'll cut you up like he does everybody else."

So when my first concert with Goodman came along, which was in Paris, I couldn't get a cab and I was half an hour late for rehearsal. When I came through the door, he was staring at me with a look that could kill. I went over and said, "What the hell are we doing, sitting around? Are we going to rehearse or not?" He said, "The kid's right. Let's play." From that time on, he pretty much left me alone.

MD: How about your least favorite kind of producer?

Ed: My least favorite kind of producer, which I ran into more in television than in recording, is the kind who wants to control things he doesn't know about, like music. When I was first on staff at CBS in New York, I was working with Jimmy Dean, who was very easy to work with. One time he said, "Hey Ed, would you play sticks on this tune, because I'm pretty far away and can't hear." Then the producer got on the mic' and said, "I don't like sticks on this tune. I want brushes." So I switched to brushes. Then Jimmy stopped and said, "Ed, what happened?" And I said, "Your producer told me to play brushes." And he said, "But Ed, I can't hear you. I want sticks." I think I finally ended up using one stick and one brush. At the end of that week, I handed in my notice to CBS, which was one of the best things I ever did. It was a steady job, and it paid a lot of money, but I was much better off away from there because I had to contend with a lot of people like that.

MD: Favorite producers.

Ed: Fred DeCordova, who did *The Tonight Show* for so many years, was a great producer. He was a classy guy, and even though sometimes he said, "People don't want so much music on television," and we'd all argue with him, he was a man you could reason with.

Johnny Carson was a great guy to work for, not only because he's a decent human being, but because he knows how to delegate authority, which is very important for a big star. He hired Doc for the music, and he knew Doc was a fusspot, so the music would be good. Johnny knew he wouldn't have to worry about the music.

Other people I liked a lot were Arif Mardin, Orrin Keepnews, Creed Taylor, and

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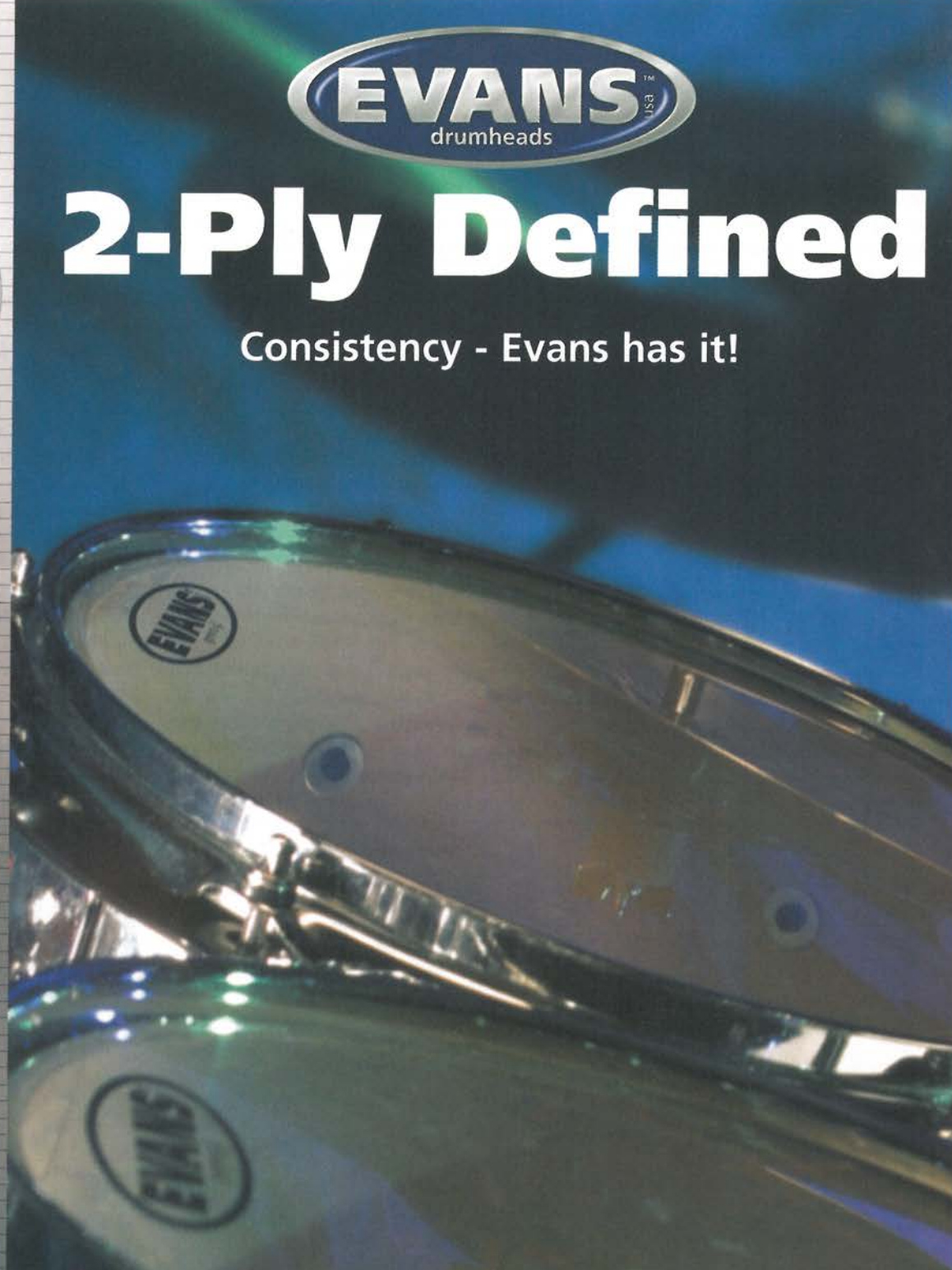

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Ed Shaughnessy

Edmund Edwards, who I did a lot of jazz albums with. Edwards was great because he liked to let the music happen organically and naturally. These were people who didn't feel they had to sit on the musicians. They might make some good suggestions, but they let the music unfold organically.

I once made an album of Hollywood songs with Tony Bennett [*The Movie Songs Album*], who requested me for it. I don't recall who the producer was, but we started running down the first tune, and the producer stopped the tune and said, "I don't think the drummer is bopping enough." Tony said, "What are you talking about? Let me explain something to you. Ed is here because I requested him. He has worked with me before, because I like the way he plays. *And* he's known for being a good bopper." The band was peeing in their pants. And then Tony said, "Let's not have any more of those suggestions. If I'm happy, that's the way it's supposed to be."

Then there was a session with a producer named Mitch Miller. We were rehearsing a tune down, and he got on the intercom and said, "Shaughnessy, I don't like what you're doing," which is a lovely way of putting it. He said, "This song has that shuffle feel. Did you ever hear the hit record 'Baubles, Bangles, And Beads?'" I said, "Yeah." He said, "If we could apply the feeling that's on that record, we'd have something." I said, "You like that feeling?" He said, "Yeah." I said, "Well, it should be easy because I *made* that record." That gave the band a good laugh. Oddly enough, I'd been playing the same beat I had played on "Baubles, Bangles, And Beads."

I had a pretty tough temper when I was younger, and I lost more than a few accounts because I didn't suffer insults very well. If people respected me, I'd stand on my head for them and play sandpaper blocks with my feet. But when people weren't respectful, I had a very short fuse. You have to keep some semblance of yourself. That aspect of the business burns some people out.

I quit CBS when I *should* have quit CBS. I was playing with a bunch of older guys who only wanted to play golf and read about the stock market, and I didn't. I was still playing at night at jazz clubs, which they thought was really idiotic. They'd ask, "Why would you go play in a jazz club for $20 a night, when you're working here?" My answer was, "If you don't know, I can't explain it."

MD: How did you know that at such a young age?

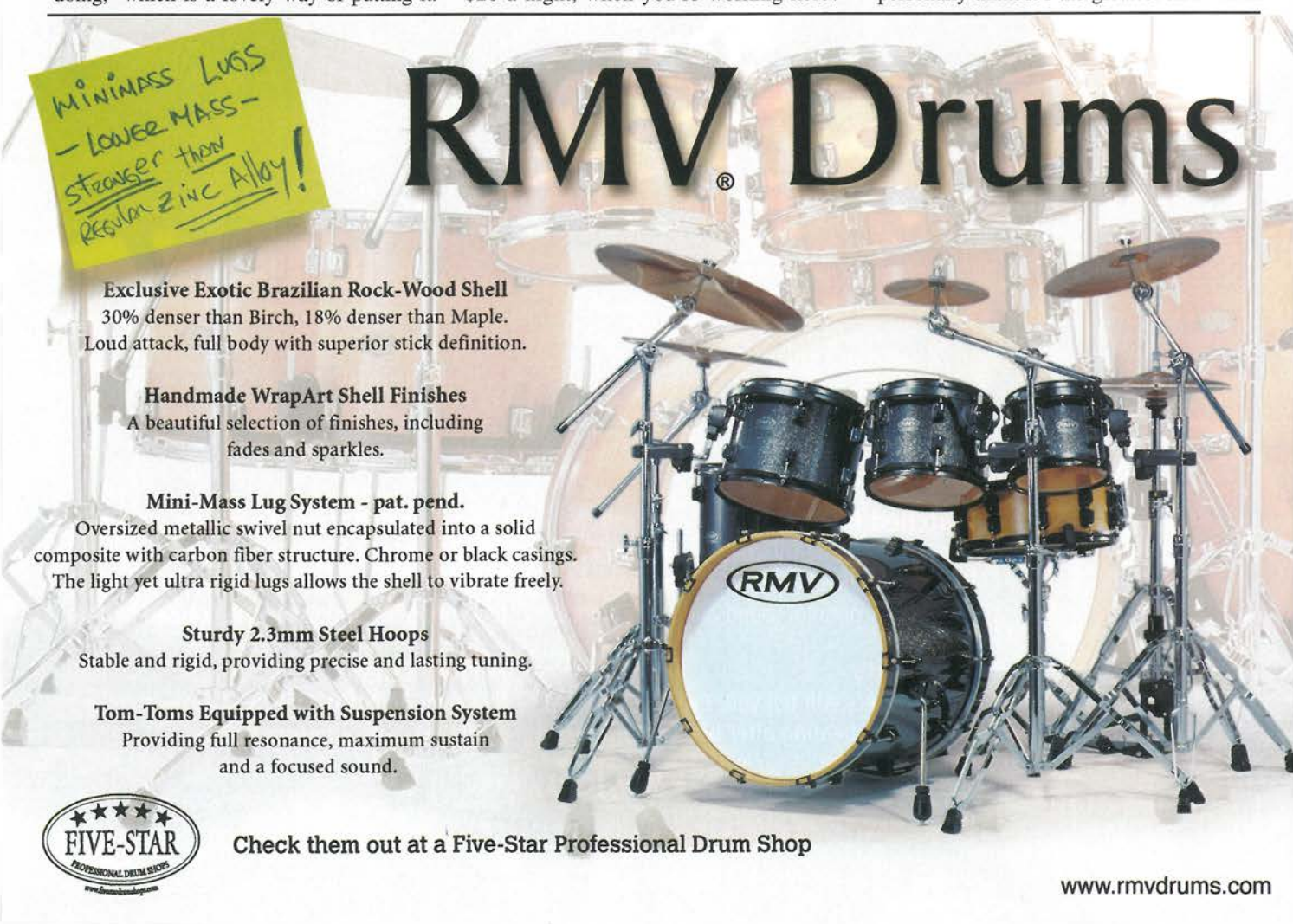
Ed: I had grown up as a jazz drummer, working six nights a week in all the hot clubs for years. If you stop doing that, you're not going to be good at it anymore.

MD: Let's change topics. What's your favorite cymbal?

Ed: I have one favorite cymbal that saw me through many nightclub jobs many, many years ago. Even though I've gotten a lot of cymbals since then—and this one is a little old and tired—it's still my favorite. I don't really take it out to play, but I keep it on a little practice set at home, because it means so much to me. It was a great cymbal that made a lot of good recordings. I'm with Sabian now, but the truth is it's an old Zildjian cymbal from the '50s called a Mini Cup. It's 20" and it's great for rhythm—and it records like a dream. That cymbal is very sentimental to me.

MD: Favorite drum?

Ed: I don't have a favorite drum, but I have a favorite *kind* of drum—the Ludwig Black Beauty, of which I own about a half dozen. I personally think it's the greatest snare drum



in the world.

MD: What do you love about it?

Ed: I always had to play rock and jazz on *The Tonight Show*, and the Black Beauty was the only drum that pleased me for both kinds of music without any kind of adjustment. And that's important, because you don't have time in television. Television is the most demanding environment to play drums in, because there's so little time to waste.

MD: Through the years, did you have a favorite setup?

Ed: I have a setup that I designed when I was about eighteen that I've been playing ever since. I was originally inspired by Louie Bellson's two bass drums, so I went out and got a second bass drum. I couldn't afford another one in the same size, but I found a cheap smaller one, and in a small way that became a signature of mine. With small bands, I certainly don't bring that great big set into a club. I bring one bass drum with a double pedal.

Besides the different-sized bass drums, there's nothing terribly unusual about my setup, except that I play the tom-toms in a different order from what most people do. I was a keyboard player for three years before I played drums, so having them ascend in pitch from right to left, similar to keyboard instruments, made sense to me.

A million kids come up to me and say, "You have the drums set up wrong." Everyone seems to feel that the way drums are presented in a catalog is the only way you're supposed to set them up. I explain, "You really can change it, if you have a musical reason."

MD: Going back to our favorites list, please name the three favorite artists you've worked with.

Ed: It was such a privilege to work with Ella Fitzgerald, Peggy Lee, and Carmen McRae. Besides being great artists, they were all such terrific people. Ella would come up to me and say how pleased she was that I could make the engagement. Peggy was the same kind of person, but not as outgoing as Ella. But if she had a suite at the top of the hotel you were playing at, that suite was open. You were like a member of the family.

MD: What was it like playing with Ella?

Ed: Playing with Ella would be like playing with the most exciting horn player you can imagine. In fact, some of the guys who were in the Philharmonic in the late '40s said, "Don't go out and trade fours with Ella,

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because she'll put you into the ground." She'd sing exactly what they'd play, only harder. She was a rather shy person offstage, but when she was working, she had such a source of energy—and the best time in the world. Playing with her was such fun. It was just like playing with a great band, even though we were a trio.

Playing with Peggy was different—extremely subtle. She'd set a mood, and you could cut the silence in a club with a knife. She swung good and loved swinging tunes, but when she sang a ballad, like "When The World Was Young," the audience would be mesmerized. She had a way of weaving a spell. She was a very good person, too.

MD: Three favorite bass players.

Ed: One is George Duvivier, who passed away a few years ago. I played more six-night-a-week jobs with him, year in and year out, than any bass player I've known. We were hired as a team. He had an impeccable sense of time and swing, and a great ear. George was also a sweetheart of a guy and my buddy for many, many years.

I also enjoy playing with Ron Carter. All musicians play a little differently, but the job of a bass player/drummer team is to learn how to be compatible. Of course, I also have to mention Ray Brown, who I had the pleasure of doing some work with. He had a terrific sense of swing and energy. And I have to add a fourth, Charles Mingus. I worked with him quite a bit. Mingus was sort of a force of nature, and a great musician. He was known to be irascible and volatile, but I got along with him fine. A lot of people have told me I'm weird because I got along with Benny Goodman *and* Charles Mingus.

MD: How about your favorite live performance?

Ed: In 1980 I played with the US Air Force Band in Washington, DC—one of those concert bands with sixty-five pieces—and my family was in the audience. I played pieces that I had written that featured the drumset, and I don't think I've ever played better in my life. I think a lot of that had to do with the fact that my wife and two boys were there. I wanted to play well for them.

MD: Can you name a favorite song to play?

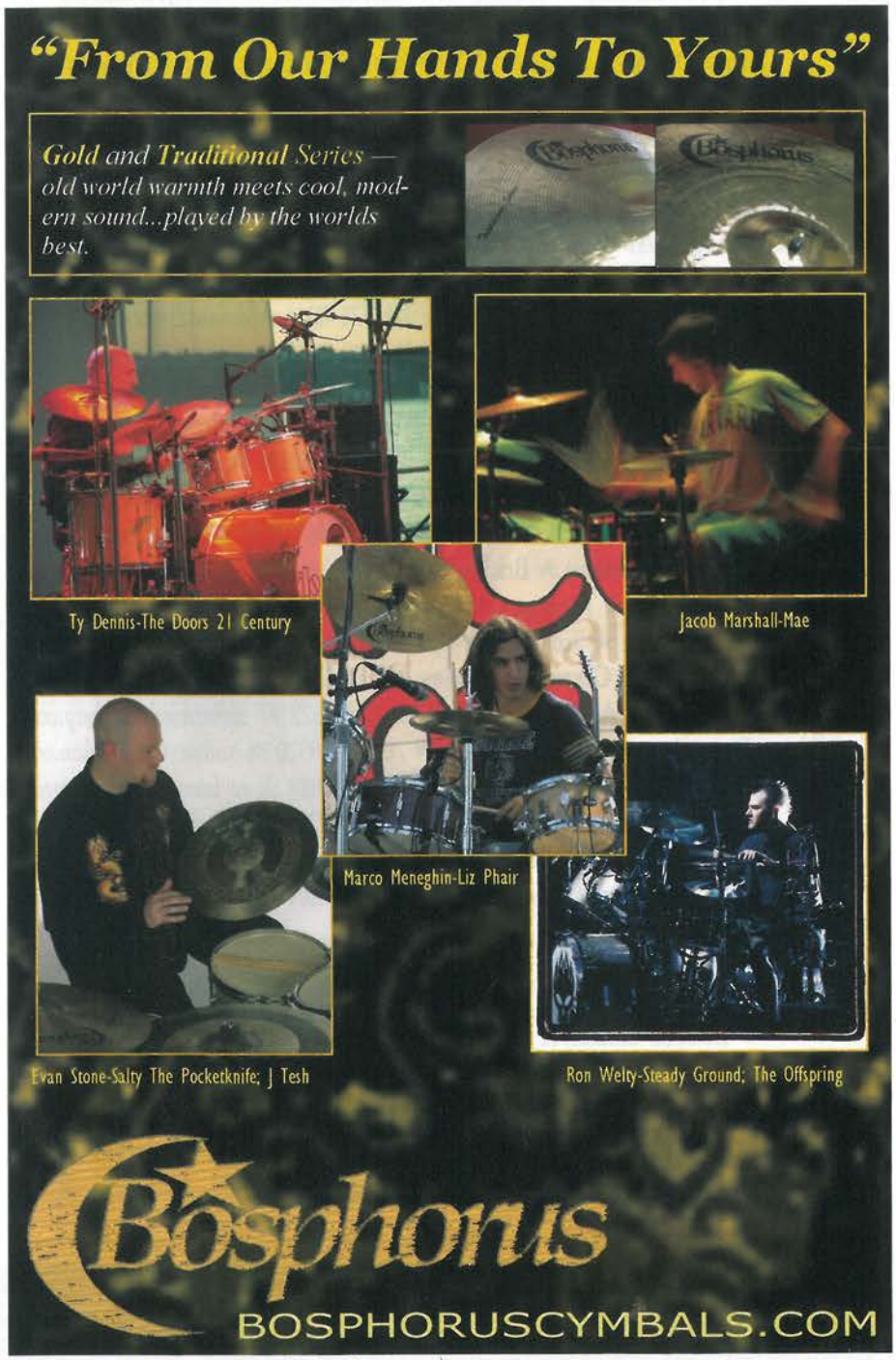
Ed: "Strike Up The Band," because I played it with a dance band when I was about fifteen for all the high school kids. We had an arrangement of it as a drum feature, so I used to think it was my lucky tune. Then I had it scored for marching band by Joel Leach. And *then* I had the great Bill Holman write an arrangement for it for my big band, and that came off well. So in a way, "Strike Up The Band" is my lucky tune. It's always done well for me.

MD: What about the famous *Tonight Show* theme?

Ed: That's a favorite song, too. I did a clinic in Detroit a few years ago, but I ended up not performing the song. When the promoter paid me, I could tell he was very upset. He finally told me it was because I didn't play the *Tonight Show* theme.

MD: Do you remember the first time you played it?

Ed: Sure, it was very exciting. It was just like when I came up on the stage at the Paramount Theatre with Tommy Dorsey and played his famous theme song. I got goosebumps, because four years before that, I had sat in the audience with a sandwich in a brown bag, watching that band with Buddy Rich in the drum chair. I never take *any* of that for granted. I feel *so* fortunate to have been asked to play in those situations.



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Joey #1
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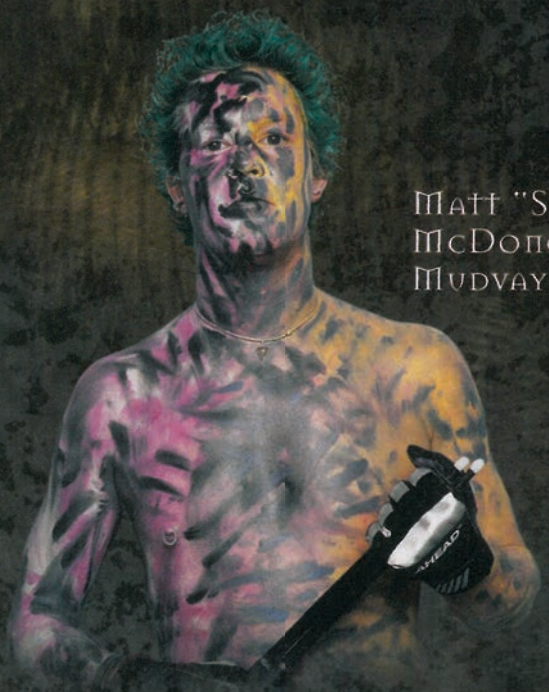
Murder Dolls



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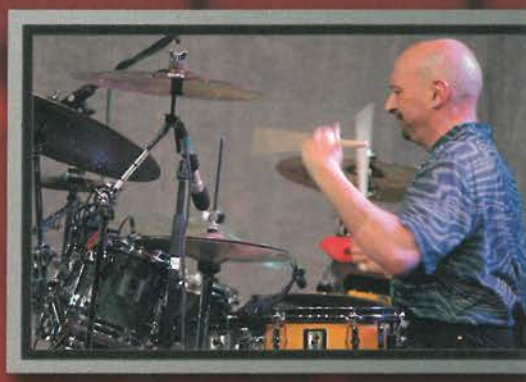

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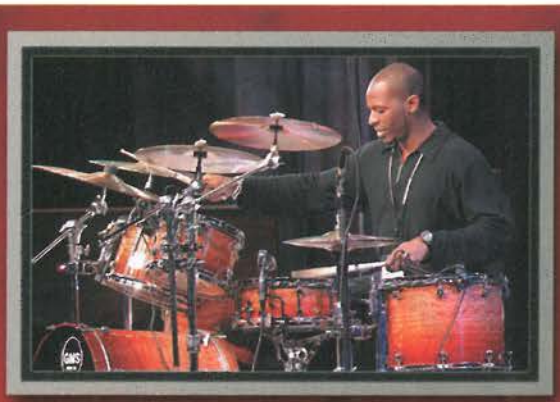
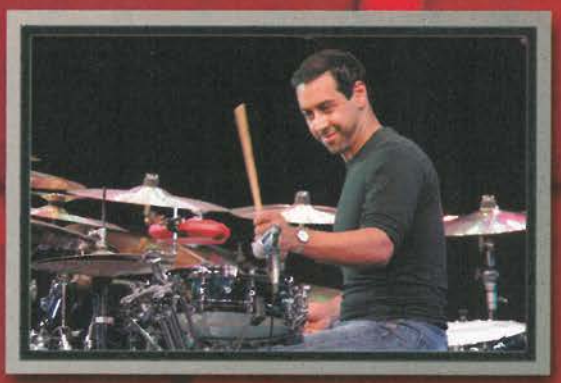


Nathaniel Townsley
Nathaniel Townsley Trio

plus Mike Orris Jr.
and Hip Pickles



Antonio Sanchez

Nick D'Virgilio

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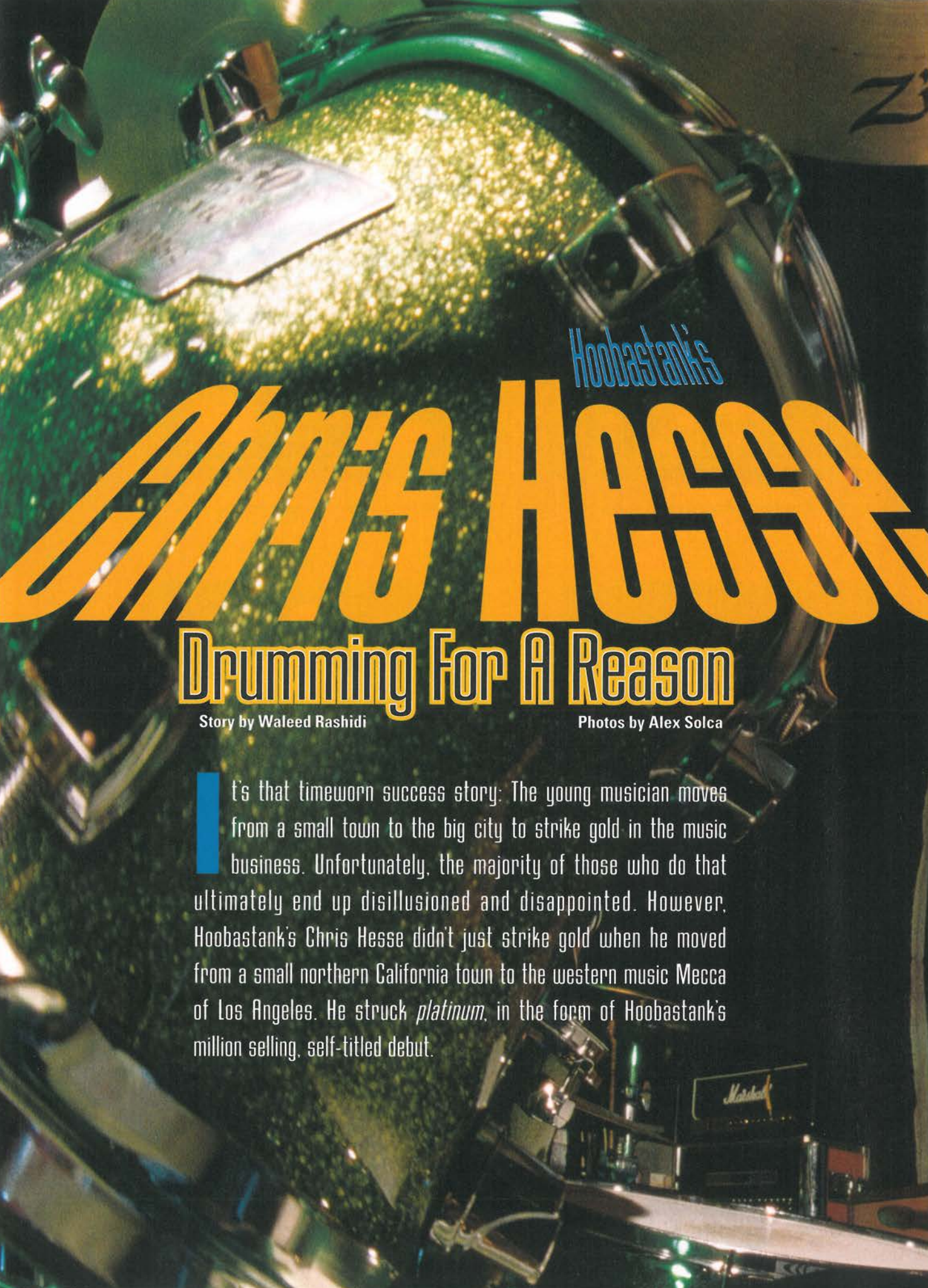


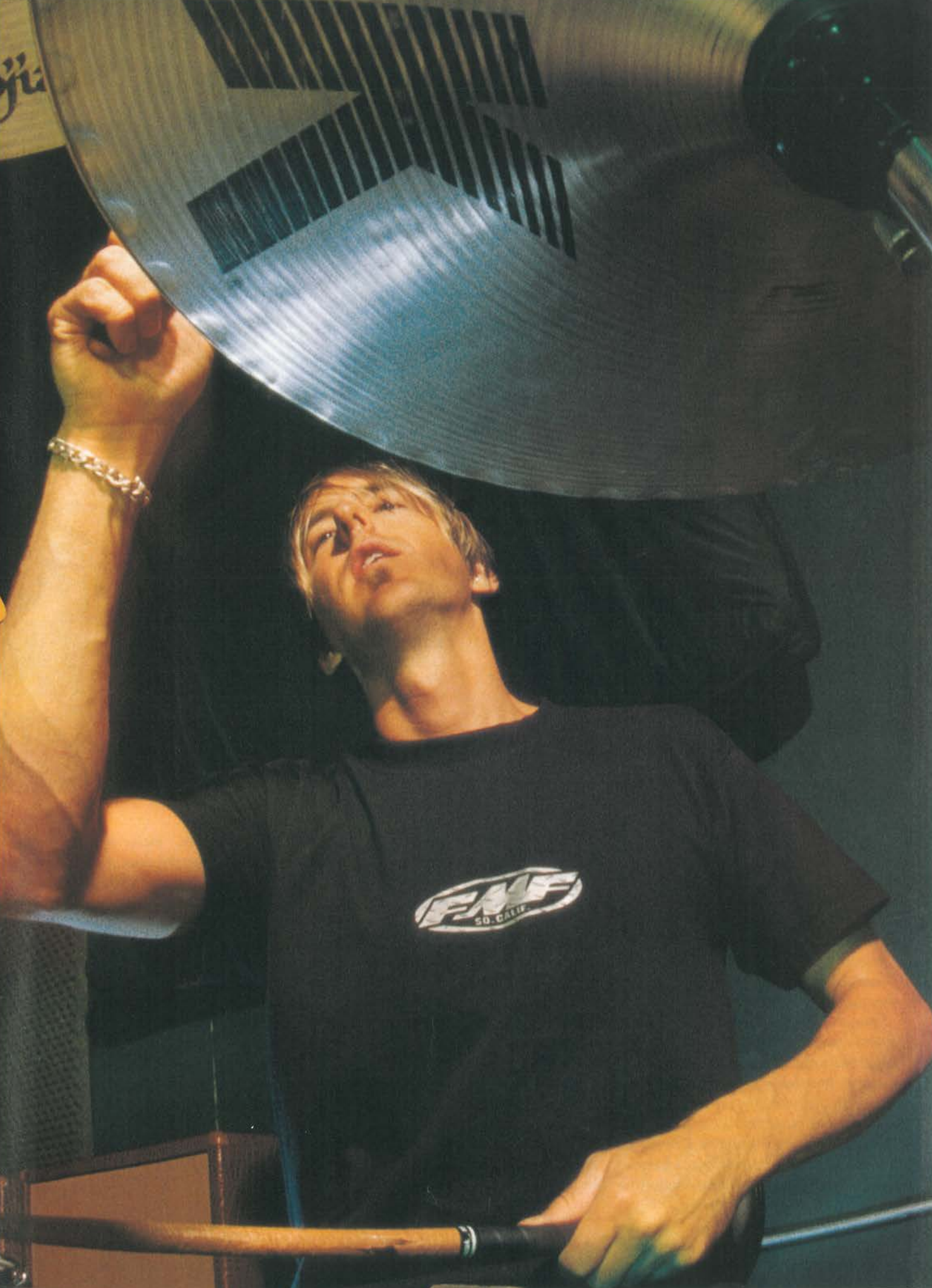
Hoobastank's Chris Hesse

Drumming For A Reason

Story by Waleed Rashidi

Photos by Alex Solca

It's that timeworn success story: The young musician moves from a small town to the big city to strike gold in the music business. Unfortunately, the majority of those who do that ultimately end up disillusioned and disappointed. However, Hoobastank's Chris Hesse didn't just strike gold when he moved from a small northern California town to the western music Mecca of Los Angeles. He struck *platinum*, in the form of Hoobastank's million selling, self-titled debut.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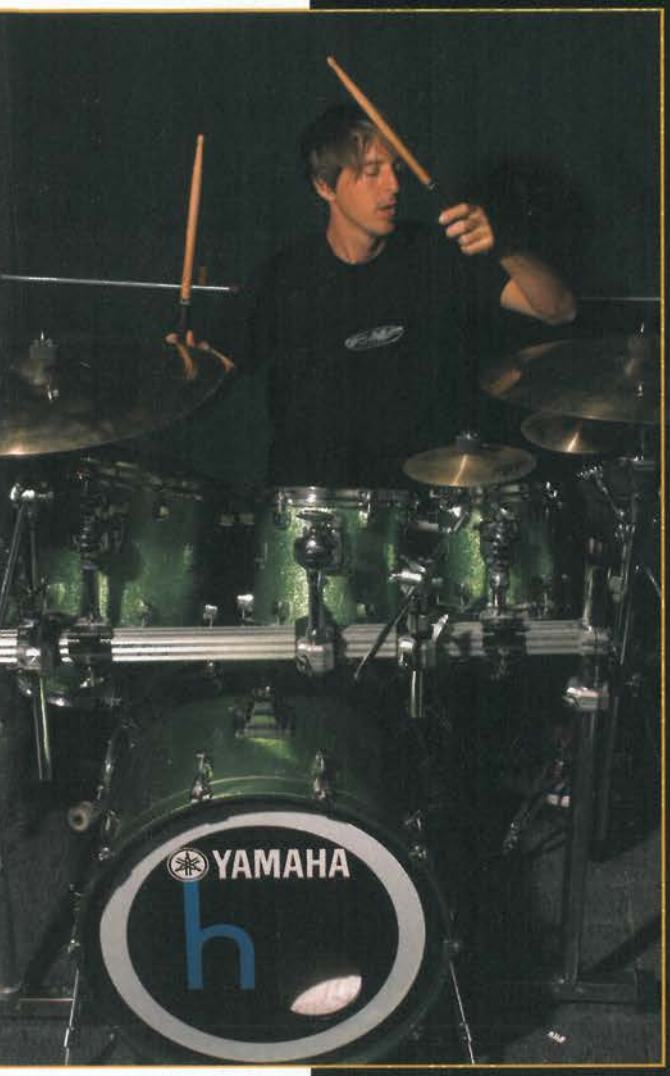

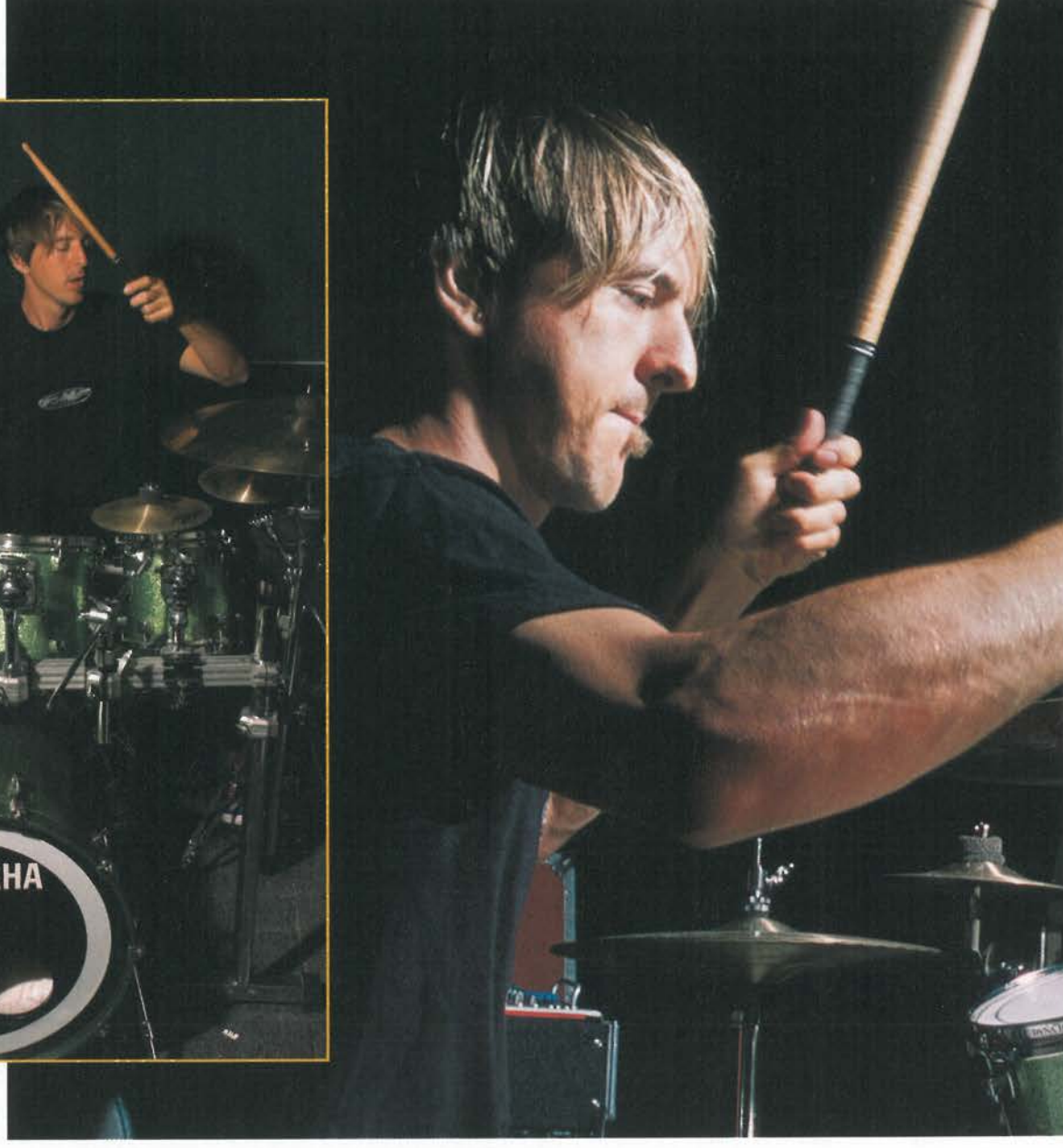

Produced by Jim Wirt, a long-time collaborator and mentor of the Calabasas-based quartet (same producer and region as Incubus), the self-titled disc propelled the popular opening act into a radio and video hit machine, including two fiercely popular modern rock anthems, the punishing "Crawling In The Dark" and the incredibly dynamic "Running Away."

Hesse's drumming was one of the album's main driving forces. His clean, balanced attack and keen attention to the movement of the material were some of the strongest, and instantly notable, points of performance. Just over two years later, Hesse and company (guitarist Dan Estrin, vocalist Doug Robb, and bassist Markku Lappalainen) were back in the studio with new producer Howard Benson. Hoobastank hopes that they'll be able to present a tour de force similar to the self-titled disc that took the nation's rock radio stations by storm.

The Reason is the band's follow-up, again showcasing the intelligent decisiveness of Hesse. His restraint shines through on the album's title track. It's a simple backbeat performance textured by ballad-like movements. "The guys in the band were pushing me to play a little more," Hesse recalls. "Everybody in the group loves drums. Usually bandmembers want to hear less from the drummer, but it's the opposite here. This time it was me saying, 'You know, I really think I should lay back and let the song do the rocking.'"

On "Disappear," Hesse also resists the urge to saturate the song with licks and fills—at least initially—as the track finds the drummer playing along with a string section. "In the beginning," he says, "the drums are conservative and tight. But by the ending vamp, there are gobs of drums everywhere."

Finally, Hesse throws in a large tom intro and some fun hi-hat work on "Escape." According to Chris, "A lot of times, to make up for the lack of what I'm doing on the drums, I'll play the hi-hats and cymbals a lot more." It might seem like simple logic, but it works. And it's yet another reason that Hesse's stickwork is considered some of the finest in the genre.

MD: After many years of collaborating with producer Jim Wirt, why did you decide to work with Howard Benson this time?

Chris: Because nobody wants to do the same thing all over again. We love working with Jim. He's a great friend of ours, he's talented, and he really pulls the best out of people. But like you said, we've worked with him for so long. We thought it would be nice to have somebody else's input to offer a little bit of a change. And Howard brought a few different flavors to the new record.

MD: Were there certain things drum-wise that Howard did that perhaps Jim hadn't?

Chris: Howard does a lot more digital editing. He's more "new school," whereas Jim did everything to tape. Howard is more concerned with the feel and the energy of the take than the timing and everything else. If something I played was less than dead-on, well, I'm *always* dead-on! [laughs] Howard was also more concerned about how I hit the drums and how the drums sounded.

MD: How's your studio performance in general? Are you pretty much a one-take pony?

Chris: No, not at all. I was about a three-take pony. [laughs] But I'm used to using a click, as I've been playing with one almost my entire life. It's not a hard thing to do. I don't want to sound arrogant, but it comes pretty naturally for me.

I really like working in the studio. And Howard even used me on a couple of other projects, which was great for me because he's worked with some of the best players available. But for some reason he likes working with me.

MD: Were there any specific performance-related points that Benson pointed out that perhaps Wirt did not?

Chris: Jim was really strict about not hitting the drums too hard.

MD: Not hitting *too* hard while making a rock record?

Chris: Yeah, playing lightly to get the most tone out of the drum so you're not just squashing the sound. Howard was into playing hard, but playing off the drums. And I'm way more down with

that because it's really hard to play lightly. [laughs]

MD: Can you hear the difference between your sessions?

Chris: I don't know. To be honest, I thought the drums sounded great on the last record. It sounded like I was beating the hell out of them, even though I wasn't. And on this record it sounds like I was beating the hell out of them, and I *was*. But it was a lot more fun to play harder, and it was more enjoyable to just whack 'em like I normally do.

MD: Did you have to pace yourself better in the studio this time around because you were playing harder?

Chris: No. I did all right. It's fun when you get your adrenaline going.

MD: How set are you on your parts when you get to the studio? Is everything completely locked in before you record?

Chris: When I go into the studio, I like to know what I'll be playing—this is what I'll play, this is how I'll set up the verses and choruses, and so on—and hopefully put it all down effortlessly. But if we need to make changes, then we'll make them.

MD: Speaking of changes, did you make any to your setup for the new record?

Chris: The only thing I changed was the snare drum to match the vibe of the song.

MD: What kinds of snares did you use?

Chris: I've got a plethora of drums. I endorse Yamaha, and they give me a lot of really great stuff. I used a 6½x14 copper snare on a lot of the record. It's a nice, big-sounding drum. I've also got a Manu Katché model—another awesome drum—which I used on a bunch of songs.

MD: So what about the rest of your kit?

Chris: Actually, the story is that years ago my parents had a small fund set aside for me to go to college. I went for a year and just hated it. At that point I told my parents that I needed a new drumset because drumming was going to be my profession. So I went out, shopped around, and my favorite by far was the Yamaha. So I bought the kit of my dreams, which was a couple years before Hoobastank was signed. It's a Maple Custom, thirty-year Anniversary model in lime green sparkle. It sounds beautiful.

Once we got signed and the record did well, I ended up getting signed by Yamaha as an endorser. They gave me another kit, a birch one, but it didn't sound as good to me as the maple. I still love my old kit, so I took it back out on the road, and that's what I'm using right now. I've got another Maple Custom on order, since I like maple a lot better. But until that one comes in, I'm using my Anniversary model.

MD: Even in the studio?

Chris: Yes. That kit sounds amazing. I don't want to sound like an advertisement, but these drums inspire me to play.

MD: You seem to use some hefty crash cymbals.

Chris: I started using heavy crashes when we first started touring, because we

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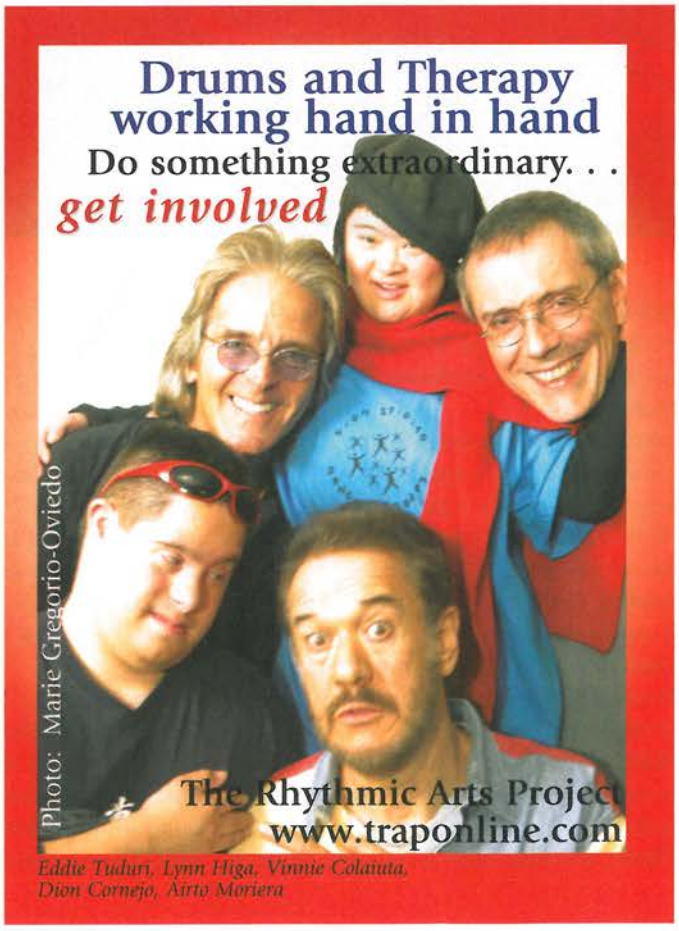

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Chris Hesse

were playing a lot of clubs that didn't have overhead mic's. Thinner, smaller cymbals wouldn't cut through; I was using thin 16s. I started moving up in size so the cymbals could be heard. I ended up using a 21" Zildjian Projection ride as a main crash. It's a monster, but it cuts! [laughs] I use a 19" Z Custom Rock as a secondary crash, and for accents I have a 17" Z Custom and a 19" China, plus a couple of splashes.

MD: What about your hats?

Chris: I use a Mastersound bottom and a Quick Beat top.

MD: How did you settle on that combination?

Chris: It's funny, I had Mastersound hats, and the top ended up cracking. I had another set of Quick Beats, so I put the Quick Beat top on it, and it sounded awesome. I also use a set of 13" K/Z hats—a Z bottom and a K top—and that sounds good too. But that's for specific songs; they're really tight and quick.

MD: You mentioned earlier about upsizing your crashes for the road. What else have you done to adapt to the road?

Chris: I use bigger sticks on the road to make the cymbals move. In the studio I use Vater 1As, but if I hit the cymbals that I use for touring with those sticks, they break in half! Vater makes a stick called the Nightstick that's a little bit longer and a tiny bit thicker than a 2B. They're pretty big and feel really good to play with live.

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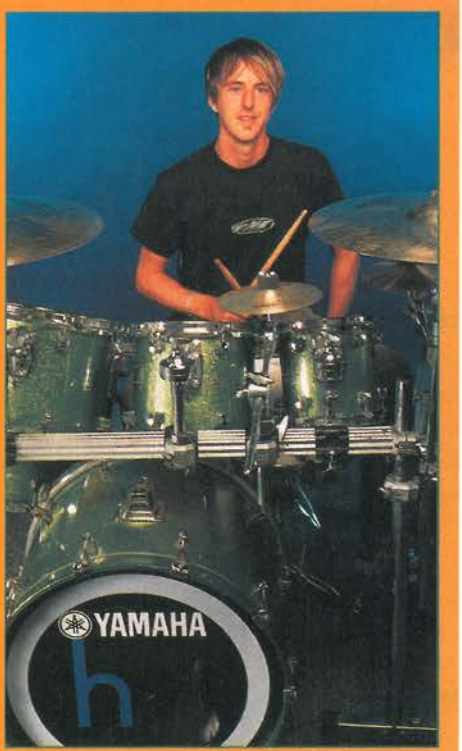
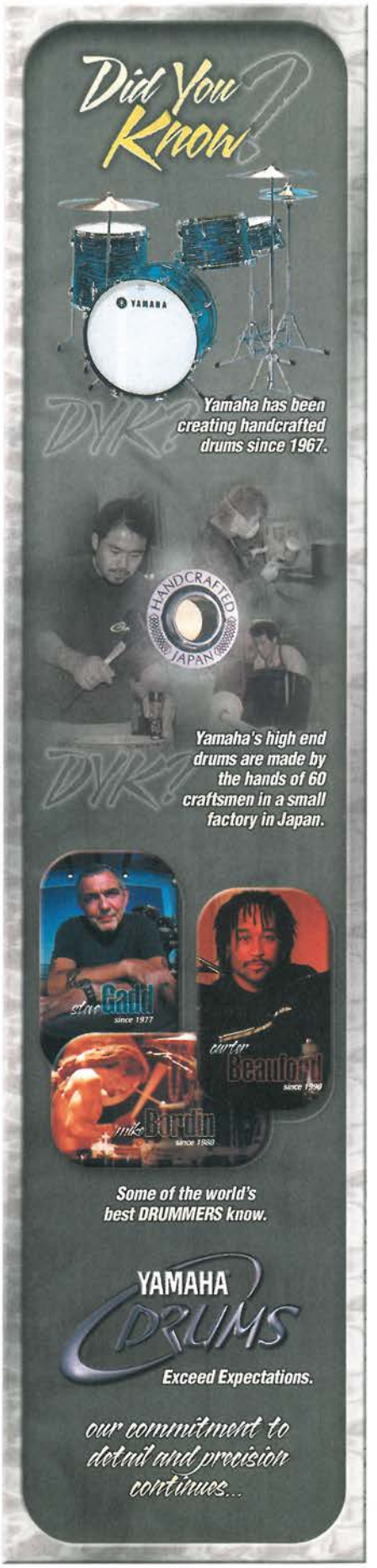
A. 6½x14 snare (various models)
B. 9x10 tom
C. 10x12 tom
D. 12x14 tom
E. 14x16 tom
F. 18x22 bass drum

Cymbals: Zildjian

1. 13" hi-hats (Quick Beat top, Mastersound bottom)
2. 8" A extra-thin splash
3. 19" Z Custom Rock crash
4. 8" A splash
5. 21" A Custom Projection ride (used as crash)
6. 17" A Custom Projection crash
7. 21" A Rock ride
8. 19" A China High

Hardware: All Yamaha, including an FP-9310 bass drum pedal (plastic beater with loose spring tension and extra weight on beater shaft)
Heads: Remo coated Falams II on snare batter, Pinstripes on tops of toms with clear Ambassadors on bottoms, Suede on kick batter with black Yamaha logo head on front
Sticks: Vater Nightstick model (hickory with wood tip)
Microphones: Audix D series
Electronics: Emu sampler, Alesis DM5 brain, Roland pads





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Chris Hesse

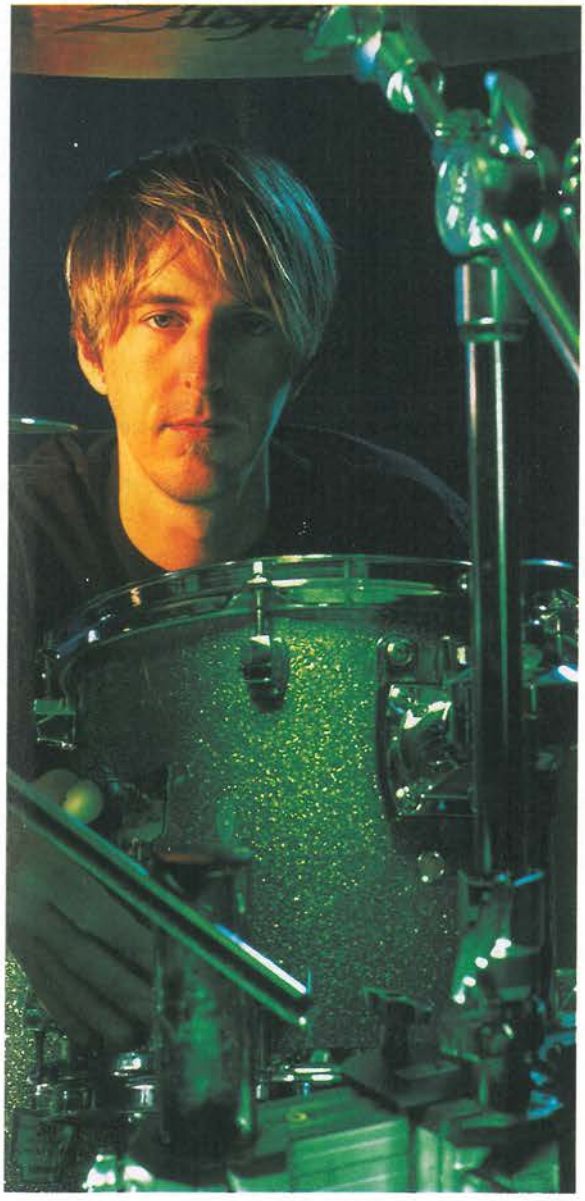
MD: Do you take care of yourself on the road, especially considering the physical way you play?

Chris: I stretch for about half an hour every night before I play. I don't drink much, just because it becomes harder to play when you're hung over every morning. And I don't smoke. I usually end up in better shape on the road because I'm playing every day. During the down time, I'll usually work out with dumbbells. When I'm home, I don't have time for that kind of stuff. So I usually end up coming off the road in good shape.

MD: So was Los Angeles the place that gave you your musical start?

Chris: No. My parents were hippies in the '60s and '70s, and they moved to Willow Creek, California, a place with a population of 2,000. I was born at home, with a midwife and all that. My father was in a band at the time. He was the drummer and singer. I remember falling asleep backstage at his shows. My mom played flute, so everybody in my family was a musician.

My parents separated when I was three, and I lived in a town called Arcata. I played piano for about six years. I'm glad my mom made me take lessons now, but I hated the piano back then. I learned how to read music and work with a metronome, which was a good thing. And then, when I got into school, I remember the band instructor coming around, looking for recruits. I signed up



"I really try to make the drums become a part of the song."

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for drums, because I thought they would be fun. I hadn't played them before, but my dad did, and I just wanted to try them. I was hooked after that.

MD: When did you make it out to Los Angeles?

Chris: Just after I graduated from high school. I was playing with a band called Rumplestiltskin, and the guitarist was moving down to Los Angeles to attend CalArts. When you grow up in a small town, you either stay there for the rest of your life or you get out. I wanted to leave, become a musician, and make a living doing it. So I moved down to LA with them and lived in a dorm room with the guitarist, his roommate, and his girlfriend—four of us in a tiny dorm room! Luckily, they were all cool.

The people at the school were really nice. I didn't even go to school there, but I had my own locker and all the professors were helpful. They would let me hang out, do my thing, go to seminars, attend classes if I wanted, use their practice space—anything.

I ended up staying down there and answering band ads in the *Recycler*, the local classifieds newspaper. I answered a handful of them, and it was really depressing. After a few months of answering ads, I was ready to come home and throw in the towel. I'd go to try out for somebody, but they just couldn't play. That happened a few times.

I then called Dan [Estrin, Hoobastank guitarist], but he didn't call back. So at that point I called my mom and told her I was coming home. But Dan ended up calling back a week later. I went to rehearse with them, and that was it. You know when you've found the right people. Everything just clicked.

MD: What sold you on this gig?

Chris: We had all the same influences, and we wanted to do the same thing. They played the most similar to what I had been playing and what I was interested in playing. This was at the tail end of 1994. We then spent five years developing our sound before we got signed.

MD: What was your drumming like back when you first joined the band?

Chris: It was more technical, but not overly busy. I did a lot more hi-hat work back then. It was fun on a different level. But now I don't worry about the technical stuff so much.

Around that same time, I'll admit that I was scared to move around the drums much. I was really stiff and barely hit the drums. I think I was using 7As at the time. I was just a scared kid! [laughs] But slowly, I opened up and learned how to use my whole body.

MD: When was it that you realized you needed to open up?

Chris: There really wasn't a pivotal moment, it just happened gradually. I remember watching bands like The Deftones at The Whisky. I was blown away by Abe Cunningham and the way he moved and how interesting he was to watch.

I wish I could show you videos of our old rehearsals and shows. It's really funny, because nobody moves an inch. We just sit there and play this wacky music. I remember seeing Josh Freese at The Key Club before A Perfect Circle's first record came out. I'd never seen him before—didn't even know who he was—but I remember being completely blown away by him and how he moved and used his whole body to play the drums. Josh really inspired me. From that point on I just started letting go.

MD: You seem to have kicked the pace up on the new album. Was that intentional?

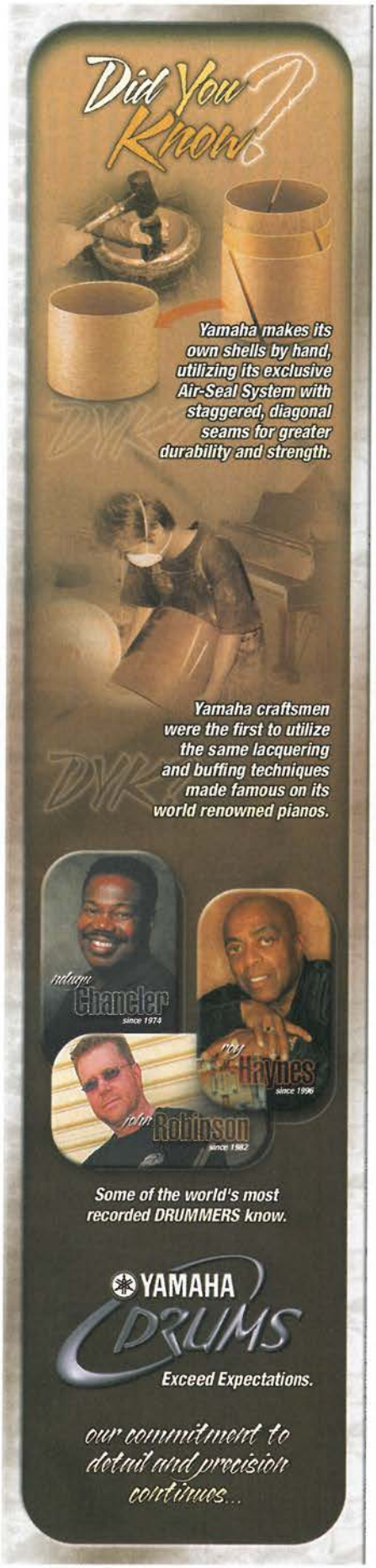
Chris: That's a good question. I don't know if you noticed, but on a lot of the songs we're using a lot more of what we call "four on the floor." That's a term we got from Jim Wirt.

MD: Just straight quarters kicking all the way through?

Chris: Right. Nobody does four on the floor, except for Mötley Crüe, and to me, playing it brings back the good metal. I remember saying to the guys a long time ago that I wanted to do a song with four on the floor. Well, we ended up having a lot more of that on this record.

MD: Was that something you planned, or was that just the way it came out?

Chris: It's the way it came out. I really try to make the drums become a part of the song. You hear all kinds of jokes about drummers, but drums are an instrument that can really make the song.



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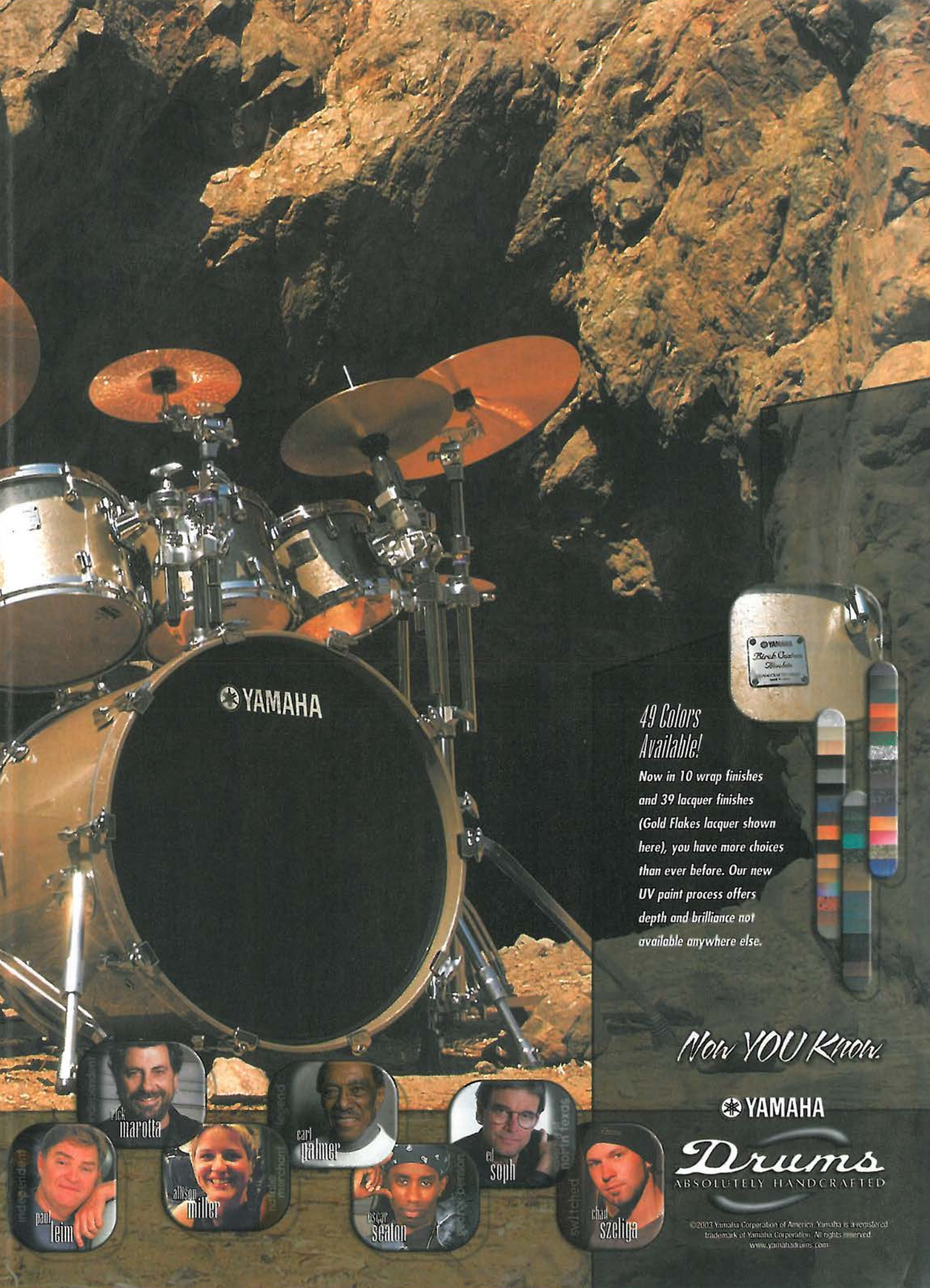
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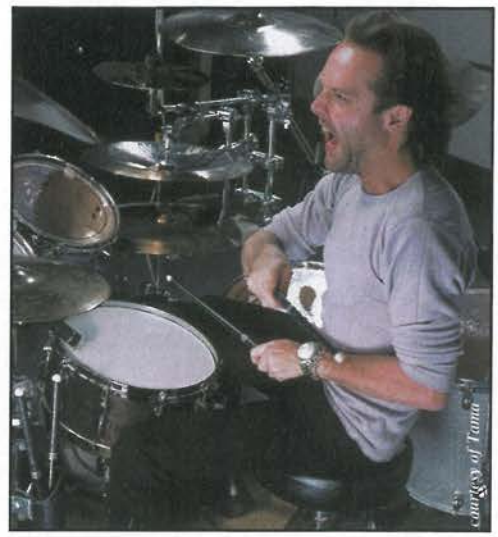
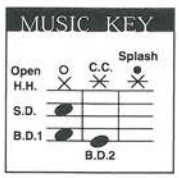
Metallica's Lars Ulrich
St. Anger

by Ed Breckenfeld



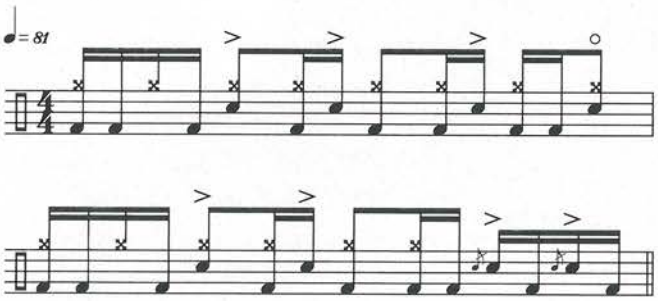


The latest album from metal kings Metallica is a powerful dissertation on the darker emotions, as raw and pain-filled as an exposed nerve. Lars Ulrich's drum tones are appropriately heavy and slightly distorted, with a ringy snare that sounds, well, *metallic*. Avoiding traditional drum fills, Lars instead weaves each song together with a series of pulsating grooves. Let's examine a few.

"Frantic"

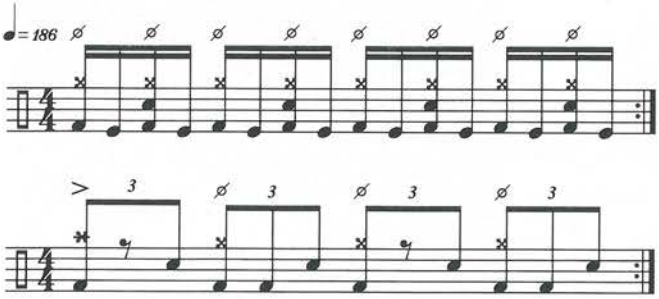
The album abounds with great guitar riffs, and Lars matches each with a compelling beat. This one comes from the intro of the lead track.

In the song's instrumental bridge, Lars pulls out a syncopated half-time groove.



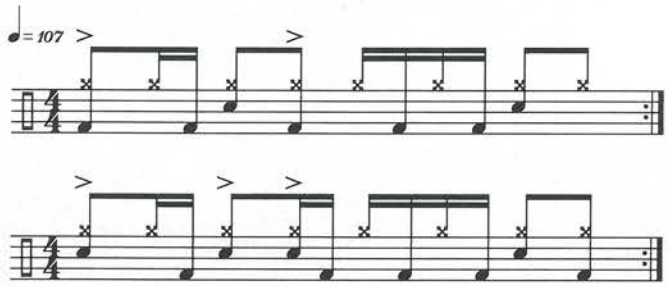
"St. Anger"

The title track contains some vintage Ulrich speed patterns, like these two, from the intro and chorus respectively.



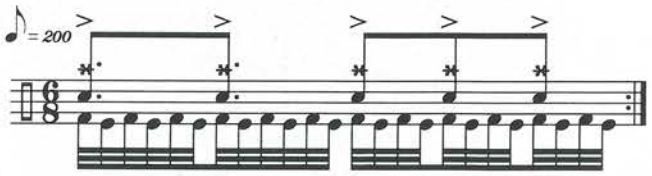
"Some Kind Of Monster"

This beat mirrors James Hetfield's vocal for the first half of the song's verse. Lars then turns up the intensity a bit in the second half by switching some of his bass drum notes to snare.



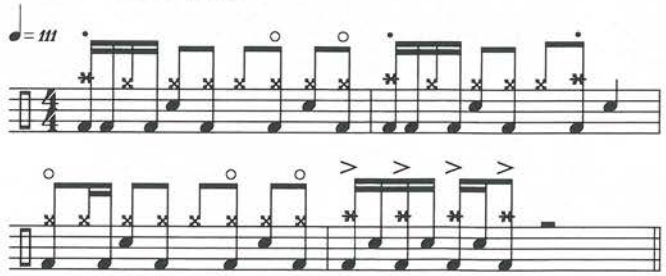
"My World"

Here's another powerful pattern that punctuates a vocal line. This time it's Hetfield's searing shout, "I don't even know what the question is!"



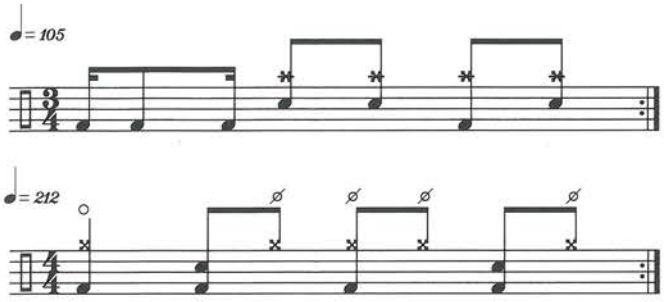
"Shoot Me Again"

Lars uses splash cymbals and open hi-hat accents to great effect in the verse of this track.



"Purify"

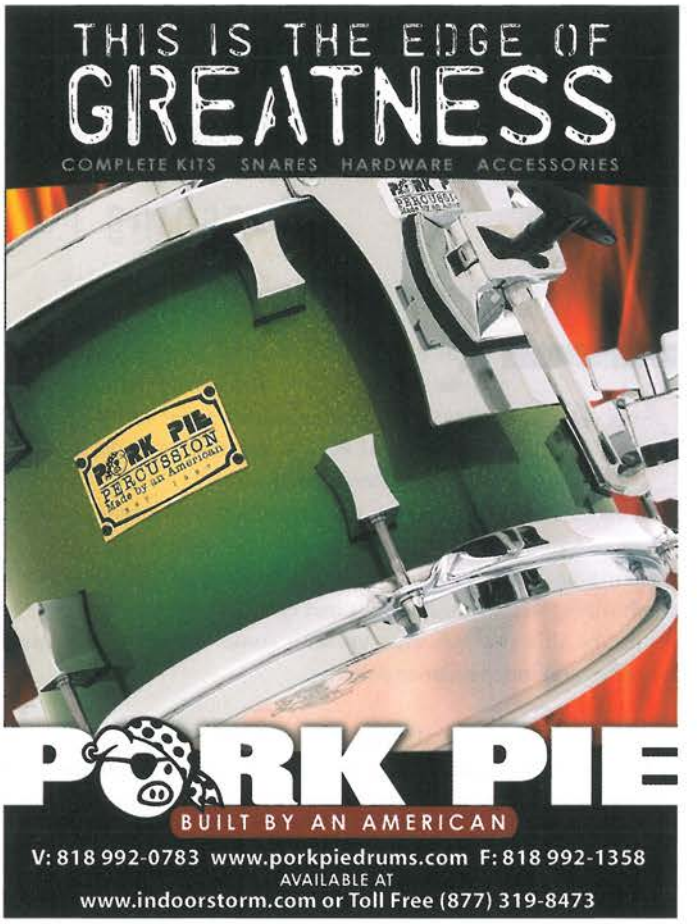
Here are a couple of interesting and unusual grooves. The first is from the 3/4 section of the verse, while the second propels the double-time section.

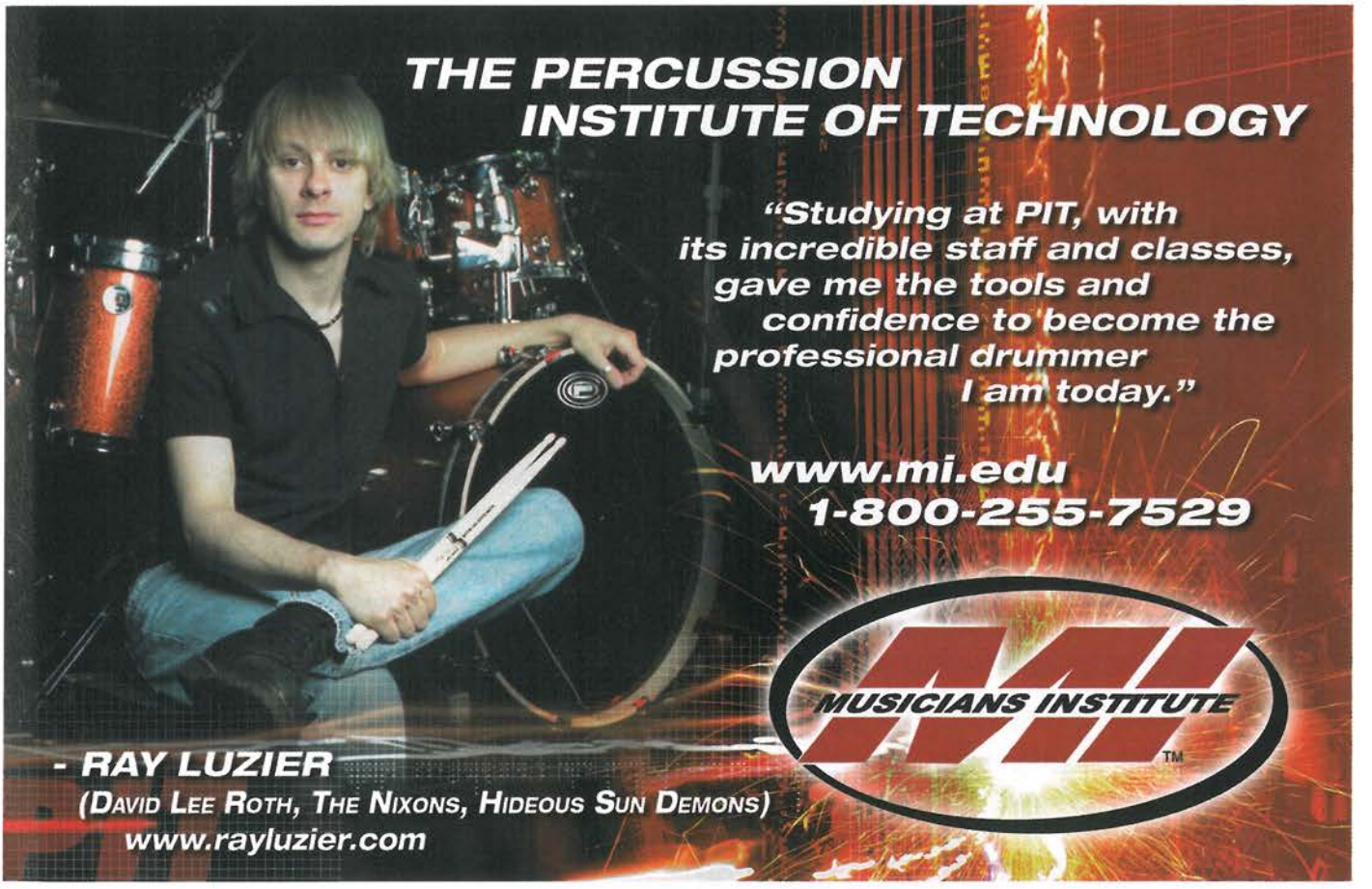


"All Within My Hands"

The first verse of the album's closer features one of Lars' coolest drum beats, which somehow feels like it's moving both fast and slow at the same time.

You can contact Ed Breckenfeld through his Web site, www.edbreckenfeld.com.





Extreme Interdependence

Reaching For The Next Level

by Marco Minnemann and Rick Gratton

MUSIC KEY

R.C.
S.D.
B.D.
H.H. w/foot

For today's drummer, it isn't enough to only be able to groove. It's also important to have the coordinated flexibility to be able to adapt to all musical styles. In other words, to have extreme interdependence.

In order to master extreme interdependence, we must exercise *all* of our limbs equally. The biggest challenge in doing this is breaking an old habit that seems to haunt most of us, which is emphasizing our strongest limbs and ignoring our weaker ones. To overcome this, we've come up with some "extreme" warm-up exercises and independence patterns.

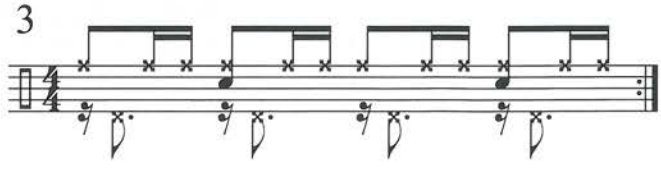
Extreme Warm-Ups

The key to the following drumkit warm-ups is simplicity. Each of these exercises is written in quarter notes for easy reading. Each pattern breaks down the limbs into manageable parts and then combines them to complete the pattern. You'll discover that the learning process is always easier to understand when you break things down to their basic parts and then put them back together.

Groove Interdependence

It's interesting to note that as drummers we play time ninety-nine percent of the time. So with that in mind, let's look at a groove pattern that will really test your independence. The following is a one-bar ostinato played between the hi-hat (foot), snare, and ride cymbal. Once you have it mastered, apply the bass drum figures to it. By mastering these types of examples, you'll discover that your grooves will be greatly enhanced.

Groove Ostinato



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3a

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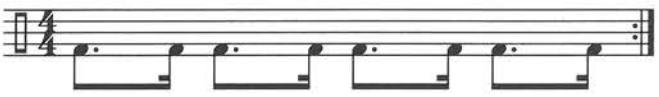

3f

For more ways to expand on these examples, practice reassigning the bass drum figures to various parts of the kit, including the hi-hat, snare, tom, and ride cymbal. Use these examples as a jumping off point to come up with your own interdependence ideas.

Excerpted from Extreme Interdependence *by Marco Minnemann and Rick Gratton, used with permission of Warner Bros. Publications.*

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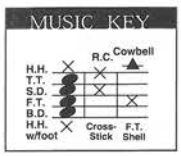
Latin Styles

An Instant Groove Guide

by Maria Martinez



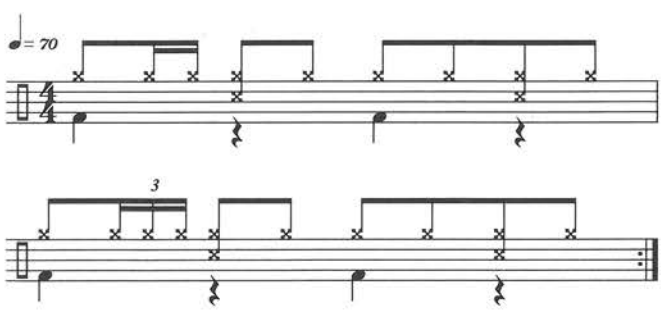
In this article I would like to introduce you to a variety of "Latin style" drumset grooves. In addition, I'll provide you with listening suggestions and a brief explanation for each groove.

First, I'd like to define the term "Latin styles." It's a general reference to all musical styles from South America, Central America, Mexico, Spain, and the Caribbean, specifically the Dominican Republic, Puerto Rico, and Cuba. Keep in mind that most Latin drumset grooves are hybrid rhythms from the traditional instruments played in the percussion section for the particular musical style.

Cuban Bolero

Let's begin with the Cuban bolero. It's a slow ballad that is typically played with congas, bongo, guiro, and timbales. The following bolero groove is a standard drumset approach, based on a straight 8th-note feel. The hi-hat emulates the 8th-note cascara (shell of the timbale), traditionally played by the timbale player.

Recommended listening: *Fuerte!* by Poncho Sanchez, track 7: "Siempre Te Amare."



Cha-Cha-Cha

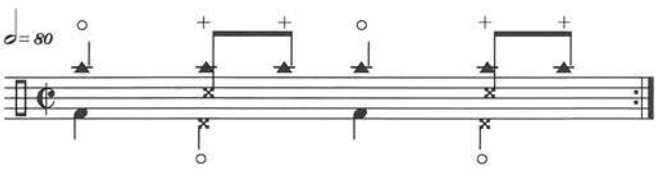
The cha-cha-cha originated in Cuba. It utilizes cowbell, guiro, clave, congas, and timbales. The rhythm is based on 8th notes but with a strong quarter-note feel, which is played on the cowbell. This drumset groove substitutes a cross-stick for the cowbell.

Recommended listening: *Fuerte!* by Poncho Sanchez, track 1: "Fuerte" and track 5: "Ixtapa."

Cumbia

The cumbia rhythm is a popular dance style that originated in Colombia. It's been popularized in Mexico by many commercial dance bands. This groove is based on 8th notes with an underlying half-note pulse on the bass drum. (Play the open tone [°] on the mouth of the cowbell and the closed note [+] on the shank.)

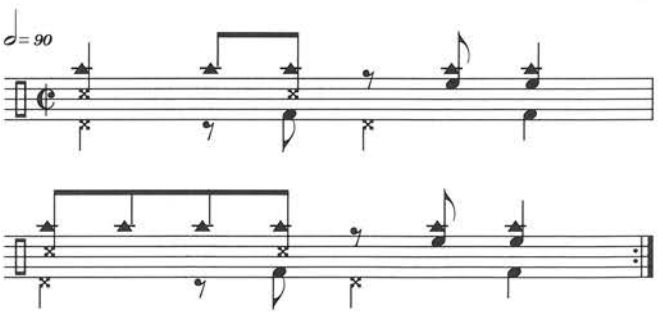
Recommended listening: *Palacio De La Salsa* by Original De Manzanillo, track 9: "Un Poquito De Muchacho."



Bomba

The bomba originated in Puerto Rico. It's based on 8th notes with an underlying half-note pulse in 2/2 (or cut time). This groove is a two-bar phrase utilizing a cowbell or woodblock and the cross-stick and tom-tom combination, while the bass drum plays the tumbao (a repetitive rhythmic phrase).

Recommended listening: *Legado De Bomba Y Plena* by Modesto Cepeda, track 3: "Prendio Candela," track 5: "Juventud Boricua," and track 10: "Cuco Mandinga."



Plena

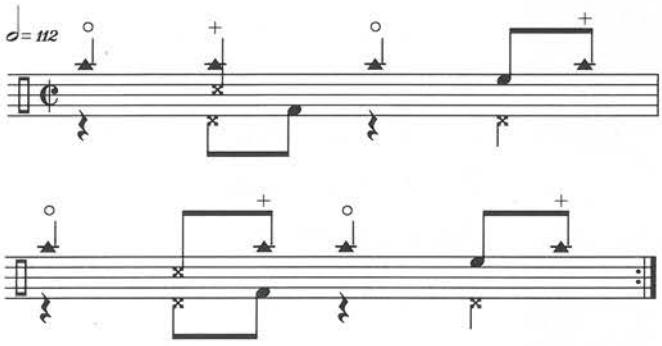
Here's another folkloric rhythm from Puerto Rico, the plena. The half notes are the underlying pulse, and the groove is based on quarter notes in 2/2. This groove emulates the sounds played by the traditional percussion instruments called panderetas (tambourines with no jingles). Notice that the floor tom is played with muted (+) and open (°) tones.

Recommended listening: *Legado De Bomba Y Plena* by Modesto Cepeda, track 1: "Conde Kirico," track 2: "Flores A Don Rafael," track 4: "Bello Es Puerto Rico," track 6: "Quiereme Josefina," and track 7: "Los Pleneros De Nueva York."

Charanga

The charanga style of music originated in Cuba. The violin, viola, and flute are the principal melodic instruments of the style. This charanga groove has an underlying half-note feel with an implied 2-3 clave pulse. This groove works well during high-dynamic sections.

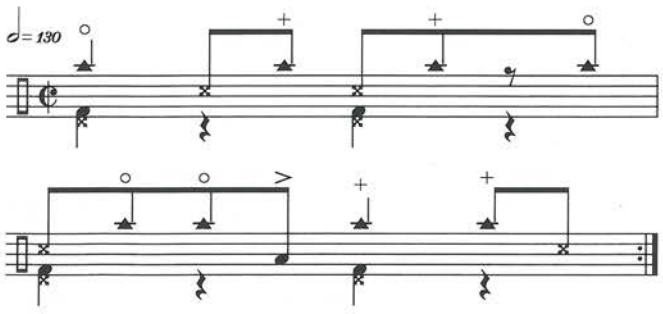
Recommended listening: *La Charanga De Cuba*, track 2: "Azcar Con Chocolate," and track 7: "A Cualquiera Se Le Bota."



Conga De Comparsa

This variation of the conga de comparsa states the 2-3 rumba clave, played by the cross-stick and accented floor tom figure. The cowbell part is one of many different possible variations. It must be played with open (°) and closed (+) tones. Typically the tempos are moderately fast to fast.

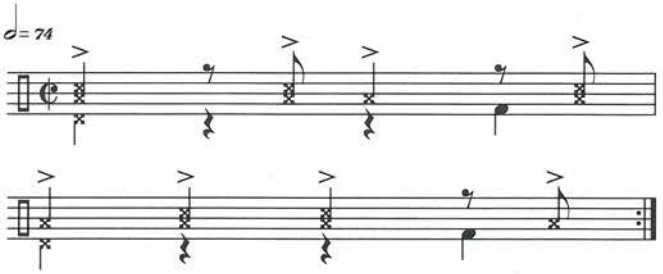
Recommended listening: *Mozambique* by Eddie Palmieri, track 8: "Camagueyanos Y Habaneros."



Rumba De Yambu

The rumba de yambu is another folkloric rhythm from Cuba. The palito pattern is played on the shell of the floor tom, while the 3-2 rumba clave is played by a cross-stick on the snare drum. The bass drum plays the low-pitched sound of the large cajon (wooden crate) on the "&" of beat 2, and the hi-hat emulates the shekere part.

Recommended listening: *Vacunao* by Munequitos De Matanzas, track 3: "El Tahoner," and track 8: "Lengua De Obbara."



I recommend that you immerse yourself in the musical style you want to play, familiarize yourself with the feel of the music, the traditional percussion instruments used in the music, and the traditional parts played on those instruments. A good way to do this is to listen to live music. You should also consider purchasing books, videos, and other learning materials. They will aid you in your quest to conquer a particular musical style. Then you'll be able to create some of your *own* hybrid drumset interpretations.

To learn more about other Latin styles, check out Maria Martinez' Instant Guide To Drum Grooves *book/CD package. For drumset coordination in the Afro-Cuban and Brazilian styles, check out her book/CD packages and videos* Afro-Cuban Coordination For Drumset *and* Brazilian Coordination For Drumset, *published by Hal Leonard. For more information, go to www.worldbeatrhythms.com.*

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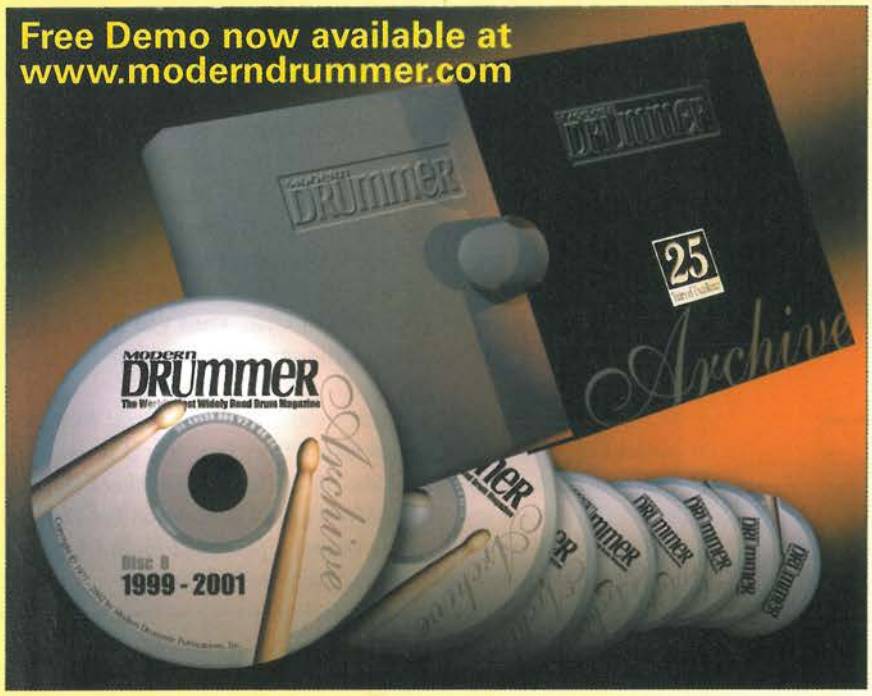

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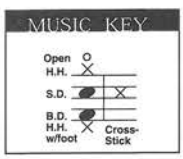


The following article was inspired by a question that came in to *MD*'s *Ask A Pro* department. I'm frequently asked similar questions at my clinics. So I'm pleased that *MD* has given me the opportunity to provide a detailed answer. I hope it helps all interested parties.

Here's the original question, which came from English drummer Martin Best: "I'd like to be able to develop quick double beats and flams using a single bass drum pedal. What's the best technique for this, and how should it be practiced? Do footwear choice and spring/head tension come into play at all?"

First, let me say thanks for the question. Then let me add that quick single bass drum work can be accomplished by virtually any technical approach. I play almost exclusively heel down, but I've seen the same speed accomplished by players using heel-up or heel-to-toe methods. The technique you use is not as important as understanding what you're attempting to go for rhythmically, along with trying to achieve a great bass drum sound.

Subdivisions

The most important aspect of developing a quick bass drum foot is to first understand all the various subdivisions for double and triple beats within a variety of feels. Most of what I play can be broken down into two-, three-, and four-note groupings over a duple or triple feel.

You must have a thorough understanding of note placement before you can begin to take full advantage of all the possibilities. Then it's just a matter of practicing those patterns at very slow tempos with a metronome, gradually increasing the speed over a period of time in much the same way that a weightlifter would gradually increase his maximum lifting weight. Slow, steady progress should be your goal.

I concern myself with clean, controlled playing before I try to execute patterns very rapidly. Spastic and inaccurate execution is useless to me. Unless I can place those quick doubles with pinpoint accuracy, they make no contribution within the realm of a groove.

Flams And Fast Notes

The very nature of a flam makes it virtually impossible to play with just a single kick—just as it would be to play a flam with only one stick. However, you can play fast 32nd or 64th notes with a single kick pedal, giving the *illusion* of sounding like a flam, simply because the notes go by so quickly.

Over the years I've developed a rhythmic concept for playing 32nd notes (and even 64th notes, depending on the tempo) over a multitude of time feels. I've provided a few examples in this article, and I go into the concept more deeply in my book and DVD, *The Commandments Of R&B Drumming*.

Footwear

Footwear is a very personal issue. For example, I find it hard to play in shoes with really tall heels, but I know some monster players who wear high-heeled boots. I also know several players whose maximum control comes from playing barefoot. The fact is, no single style of shoe is going to give you the ability to pull off something that you can't already do in the first place. You know better than anyone what shoes help you to play your best. In this case, comfort is the most important factor.

Pedal Tension And Feel

Spring tension truly *does* affect the response you get from the pedal itself. I prefer an eccentric-drive, single-chain-drive pedal, generally set at a medium tension.

Every pedal has a "sweet spot" on the footboard—the point at which the most effortless movement can be achieved. For me, that spot is located approximately 3" down from the front end of the footboard. Applying the ball of my foot at that point gives me the most control. But again, this will be different for everyone.

Whether you play with your foot flat on the footboard or slide your foot on and off of it also makes a difference to your control. I like to have a solid "grip" between my foot and the footboard, so I use a Grip Peddler traction pad. The particular model that I use has what's called a "funk bump." It raises the ball of my foot ever so slightly, placing it at just the right angle to give me a little bit more speed, leverage, and control over the pedal.

Bass Drum Tuning And Muffling

It may come as a surprise to some people that the tuning of the front bass drum head has a greater effect on pedal response than the tuning of the batter head does. For an enlightening experiment, leave your batter head the way it is, and tighten up your front bass drum head in full-rotation increments. After each set of full turns on every lug, play your pedal for a little while and feel the difference. As you increase the head tension, the pedal should become more responsive—and therefore slightly faster. Of course, eventually you'll reach a point where the head is overtightened and the drum sounds choked (or at least not like a bass drum).

Another factor of pedal response is whether or not you have a hole cut out of the front head. If you do, the size and location of

the hole will greatly affect the feel and speed of the pedal, because it affects how quickly the air inside the drum can escape. Having no hole in the front head at all gives the pedal a completely different response. I usually have a 5" hole in my front bass drum head.

The amount and type of muffling you place in the bass drum will also affect your speed, control, and sound. For many drummers, having no muffling at all presents a bit more of a challenge in terms of controlling the pedal as well as the drum's sound. The air within the drum can make the pedal a bit "bouncier" and possibly faster. But then you really have to learn how to control the bounce of the beater off the head.

Owing to countless situations where I've had to sit in on someone else's kit, I've learned to adapt to all of the above tuning, tensioning, and muffling methods, and to adjust my technique accordingly. For that reason, I have two distinctly different kits set up in my practice studio. One bass drum is tuned for a contemporary, fat, low sound, and is heavily muffled. The other bass drum has heads with no holes, and is tuned on the tight side, with only a felt strip on the front head for a classic bebop sound. Going back and forth from kit to kit keeps me from getting too tied to either feel. It also helps my bass drum technique tremendously.

The array of available heads, beaters, muffling options, and tuning styles gives the bass drum the widest range of variables and potential feel differences of any drum on the kit. Experiment with all of the variables to discover what inspires your best performance. Just remember that in the final analysis, none are greater than rhythmic understanding itself. When you know what to go for rhythmically, then you can devise a practice strategy to develop the technique necessary to accommodate those rhythmic intentions.

Musicality

Once you master all of your goals, it's very important not to overuse that mastery. Musical discretion and sensitivity should tell us when to throw those quick patterns into our grooves and solos, and when to show restraint. Selective (and not-too-frequent) rhythmic placement is what makes those patterns funky, so please use taste when applying them. Remember, it means nothing if it's not musical.

Super Bad Grooves

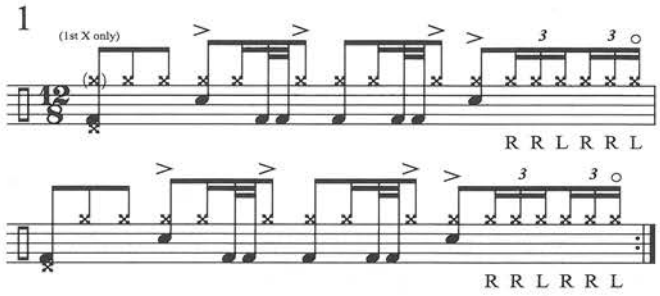
The following four examples are excerpted from *The Commandments Of R&B Drumming*. Please don't let the notation intimidate or discourage you from learning these patterns.

Whether or not you can read music well, it will really help to see how the quick bass drum notes line up with the other limbs within the patterns. If hearing the grooves would help, they're on the companion CD that comes with the book. Listening is an integral part of comprehending this or any other rhythmic concept.

These examples will demonstrate what can be done with the single bass drum and give you hip and challenging ideas for the placement of 32nd- and 64th-note patterns within your grooves. Have fun, and keep it in the pocket.

12/8 Pattern

1



Slow 16th-Note Single-Hand Groove

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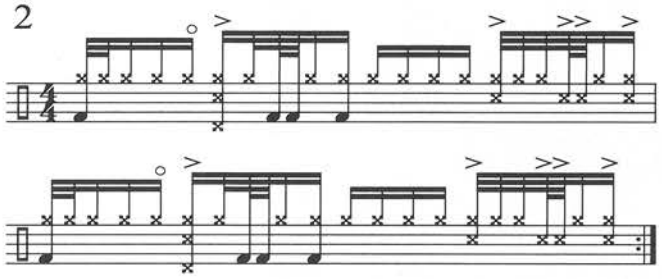

Uptempo Alternating Two-Hand Pattern

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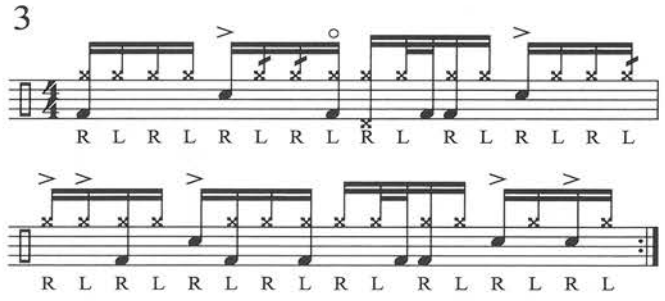

Shuffle Groove

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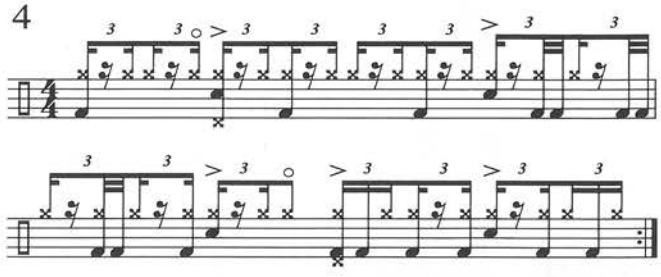


Zoro has laid down the groove for artists including Lenny Kravitz, Bobby Brown, New Edition, Lisa Marie Presley, Philip Bailey, and Frankie Valli & The Four Seasons. He is the author of the acclaimed instructional book The Commandments Of R&B Drumming: A Comprehensive Guide To Soul, Funk & Hip Hop, *published by Warner Bros. Publications. For more information, check out www.zorothedrummer.com.*

Getting More Sounds From Your Kit

Part 1: Working With What You Have

by Larry T. Kennedy

Acoustic drummers can often feel limited when it comes to sonic variety. Guitarists can swap guitars, stomp on a footswitch, or change amp channels to get different sounds. Keyboard players and electronic percussionists have the ability to reproduce virtually any sound imaginable. Meanwhile, we sit behind our drumkits with basically the same sounds available to us for every song we play.

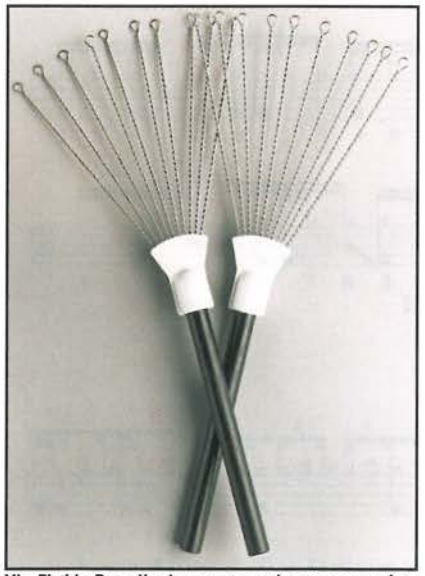
My band plays small clubs on weekends. So I'm pretty limited as to budget and space when adding sounds to my kit. Before I invest in any new equipment, I focus on getting as many sounds as possible from what I already own. The good news is that any decent drum or cymbal is capable of creating a wide variety of sounds and effects. The challenge is to discover how to obtain those sounds.

Unigrip's Flipstix line offers a variety of multi-purpose sticks.

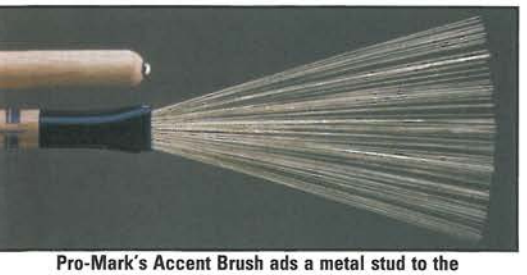
Mixing Sticks

You can get many different sounds from any drum simply by changing what you strike it with. Different stick sizes and models will produce different acoustic responses. Experiment with sticks that have smaller or larger tips, and with different tip shapes. Remember that a front-weighted, thick-necked stick will create a "meatier," deeper sound, while a stick with a longer taper and a narrower neck can offer a lighter sound and better ride-cymbal articulation.

I prefer nylon tips for the crisp "ping" sound they get on ride cymbals and hi-hats. But I use wood tips in lower-volume situations to reduce the sound of the stick on a head or cymbal, while getting more of the drum or cymbal sound.



Vic Firth's Dreadlocks create a sharp, aggressive "brush" sound



Pro-Mark's Accent Brush ads a metal stud to the butt for cymbal glissandos.

Blades, from Vic Firth, can be played flat on drumheads and edge-wise on cymbals.

Pro-Mark's Broomsticks create a fat brush-like sound.

Vater's Acoustics combine rods with nylon outer strips for a sharp sound.

Regal Tip Blasticks are a step up in volume from traditional brushes.

Zildjian's Absolute Rock sticks are double butt-ended for extreme power and impact.

Then there are tipless (or double butt-end) sticks. They're the same width all the way down, and they put a lot of wood into hitting the drums. Most manufacturers offer such models. I use Zildjian Absolute Rock sticks (roughly the size of 5Bs) for maximum volume on all-out rockers. Using such a stick in your snare-drum hand to get a more powerful backbeat is better than flipping over a tipped stick and chewing up its butt end. These sticks are also great on songs that feature a lot of tom work.

Of course, you aren't limited to using sticks. It seems that every issue of *MD* reports a new brush, bundle of rods, or other tool with which to get new sounds from your drums. Traditional wire brushes produce a delicate sound and the traditional jazz "swish" around the snare-drum head. Plastic brushes, and even heavier, brush-like tools such as Regal Tip's Blasticks get a louder, more penetrating sound. If you need still more attack, the various bundled rods on the market produce the most aggressive non-drumstick sounds. They're available in a wide range of weights and volume potential.

There are also quite a few dual-purpose sticks on the market. Most of the major stick manufacturers offer drumstick/mallet combinations. These are great for cymbal swells, "timpani rolls" on floor toms, and "jungle drums" effects. Unigrip's extensive Flipstix line offers multiple combinations of sticks, rods, brushes, and mallets.

Of course, some of the drumstick alternatives won't produce sounds loud enough to cut through the band unless you close-mike your drums. Thus they may be limited to use on "unplugged" or lower-volume gigs. But many can serve in virtually any situation, giving you a wide variety of acoustic potential.

Location, Location, Location

Most of us were taught to strike a drum in the "sweet spot," which is usually a point just off dead center of the head. But you can get useful alternative sounds by striking the drum at other points as well. For example, you may get better snare response at low volumes if you strike your snare drum a third to a quarter of the way out from center, directly above where the snares cross the bottom head. For crescen-

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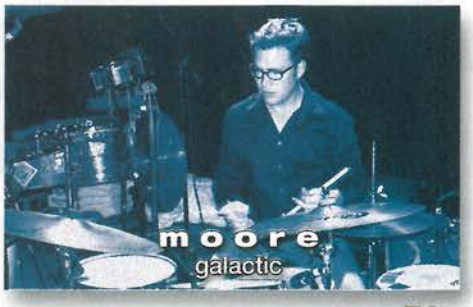

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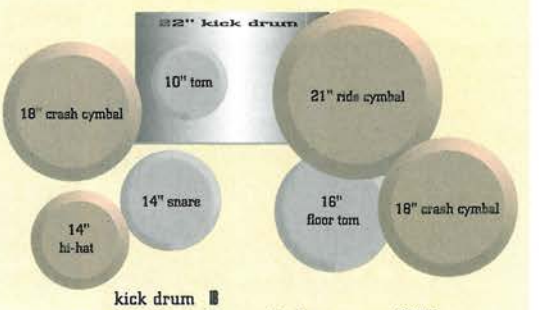
To find out more about Zoro visit **www.zorothedrummer.com**

DRUM KIT AND MICROPHONE DIAGRAM



kick drum	D6	hi-hat	SCX1NC
snare drum	D1	left overhead	M1290
rack tom	M1290	right overhead	M1290
floor tom	M1290		

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dos (rolls or other figures that increase in volume), I sometimes start out toward the edge and then move the sticks toward the center of the drum. The volume rises as I get closer to the center.

If you strike tom-toms or snare drums very close to their edges, you'll get a tight, high-pitched sound that can be used to simulate timbales. And have you ever tried hitting rimshots on your toms?

Using Our Heads

Another way to get different sounds from drums is to use different heads. Most of us find favorite tom, snare, and bass-drum heads, and stick to them. But this kind of thinking limits us to getting the same sound for every gig.

Here's a subtle way to change the sound of your drums: When it comes time to replace your present heads, try the same *type* of head, but from a different manufacturer. Even within similar models, there are physical and acoustical differences between heads of different brands. You may find that a certain manufacturer's heads fit your drums better, or tune up more easily, or give you a sound closer to the one you've been looking for. You might also try a minor model switch. That is, if you normally play a one-ply clear head from a given brand, try that same brand's one-ply coated head.

Generally speaking, drummers tend to regard single-ply heads as good choices for low-volume gigs, or for gigs that call for a "traditional" sound. They look to two-ply heads for a deeper tonality, and for gigs where durability counts most. However, the simple truth is that you *have* to hit a two-ply head with a certain amount of force in order to get it—and the drum—to respond. A single-ply head allows you to get a fuller sound from your drums at lower volumes. Since my band plays a wide variety of music—from soft, pretty ballads to hard rockers—I opt for maximum versatility in selecting heads. For most gigs I use one-ply coated heads. If I know in advance that we'll mostly be playing loud, I'll put two-ply heads on my toms.

In the past few years, the drumhead market has virtually exploded with new brands, new lines, and new specialty models. Whether you want a calf-like sound for a jazz kit, a deep, controlled sound for recording, or a wide-open, powerful sound

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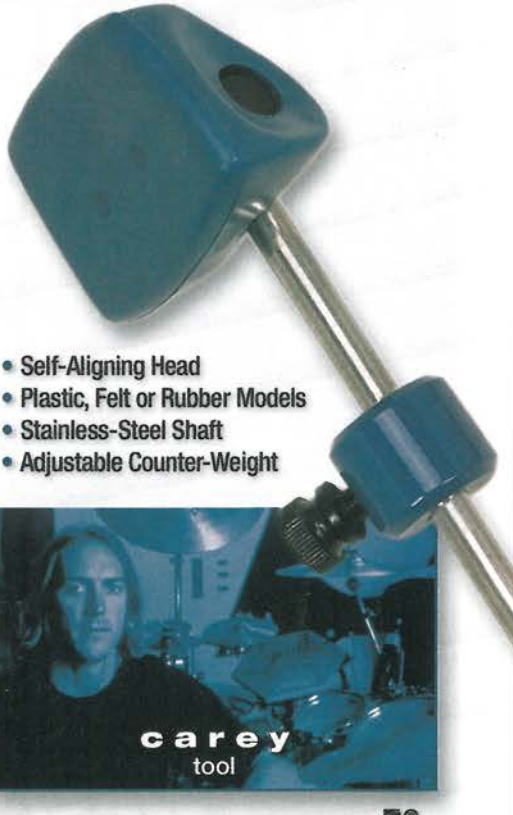

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for hard rock, you need only pick up a catalog or go online to learn about the many options available to you.

You can also learn more about heads when you're in the store. Several manufacturers provide informative displays and educational packaging to let you know what each head model is supposed to do. Some even include information on which heads their endorsing artists use, to help you get an idea of their application. You can also tap or play on the heads mounted on the store's display drumkits to get an idea of what those heads would sound like on your drums.

Another way to determine which heads to try is to talk to other drummers in your area—particularly those who have a drum sound you like. Find out what heads they use, whether or not they muffle their drums, and how they tune their kit.

Of course, the best way to tell what heads are right for you is to buy a set and try them on your drums, with your band, in the places that you play. Fortunately, almost all of the manufacturers now make it easier and more affordable to try new heads by offering "pre-packs" that contain sets of heads at discounted pricing.

Cymbalism

You can always get more sounds from the cymbals you already own. There are three basic cymbal-sound locations: the edge, the shoulder (midway between the edge and the bell), and the bell itself. From there it's a matter of how you strike those locations, and with what.

Different sticks really make for different sounds on a ride cymbal. Nylon-tip sticks cut through amps and create a clear impact sound with less wash. Wood-tip sticks provide a broader, less precise feel. And the butt end of a stick on the bell will create a really penetrating sound. Conversely, you can simulate delicate sounds like wind chimes by scraping down the tone ridges of a ride cymbal with the tips of brushes, or with the metal ring at the end of the push rod.

Experiment with your hi-hat, too. Try striking the edge of the top cymbal just as you release the pedal. This creates a quasi-Chinese splash sound that makes a neat accent. What does your top hi-hat cymbal sound like if you ride or crash it with the hats fully opened? Try striking the bell of the top cymbal with the tip and then the shoulder of your stick. Try striking the bottom cymbal from underneath. Try these same ideas with the hats fully closed, slightly open, and wide open. The resulting sounds may be slightly "gimmicky," but they could be used as an accent in a song or two each night.

You can also use the hi-hat to simulate a guiro or scraper on a slow song with a Latin feel. Strike the cymbal normally, then sweep the stick across the cymbal toward you, allowing it to rebound several times. The technique is similar to playing a one-handed buzz roll or ruff.

Crash cymbals have their basic sound sources, too. You can strike them with a glancing blow across the edge, tap their shoulders with the tip of a stick, or choke off a crash to make a short "bark." You can extend the sustain of a crash by crashing normally, then bouncing your stick lightly on the cymbal—*almost* like a roll, but with just enough force to keep the cymbal vibrating for as long as it takes the guitarist to finish showing off.

Most rock drummers know how to get a really loud, "trashy" ride sound by riding on a crash at high volume. But have you tried riding on your crashes at lower volumes? I recently purchased a Sabian 20½" Chad Smith Signature crash to get a louder and more sustained crash sound than I was getting from my existing crashes. But I've also started using it as a ride on songs where I want a more delicate "ping" sound.

Another approach you can use with your existing cymbals is to tap them lightly on their edges or undersides. Or how about striking two of your crash cymbals at the same time? Combining their pitches and projection will add a new cymbal sound to your arsenal. Try mating each crash with a splash, or even crashing on your ride cymbal. Some of these combinations may be awful in context, but others may be very useful. You'll never know until you try.

Of course, no matter how much effort you put into getting the most out of your existing kit, you may still want or need to add something entirely new. So next month we'll look at all the musical options available to you in the way of add-on gear. See you then!

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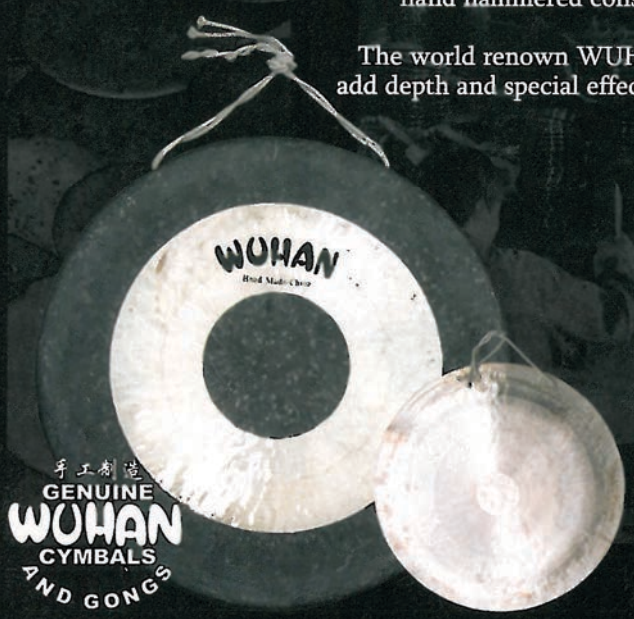

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Improvise, Adapt, And Overcome

Surviving Rough Times On The Road

by Billy Ward

Touring with Joan Osborne has been great fun. As I write this we're on the last week of a tour opening for The Dixie Chicks. Here are a few things I've noticed along the way, kind of "diary style," if you don't mind.

One humongous arena/dome is the same as another. They all sound *bad*, kind of like being in the bottom of a bathtub. The sounds are all bouncy, long, and reverberating, with plenty of delay. (This is probably similar to what all you drummers that play in open, ringy churches have to deal with.) The Dixie Chicks' stage is "in the round," meaning the stage is in the middle of the arena, and the drummer is in the exact center. This placement creates a very weird sonic challenge for me.

"One humongous arena/dome is the same as another. They all sound bad."

In an arena, the bass frequencies go out into the air and then come right back and gather in the middle. I guess this is because there's very little sound absorption in each room. It makes for some rough sound onstage. A gig like this is definitely a situation for in-ear monitors. But Joan's band doesn't use them. We use monitor speakers, so I left my in-ears at home. I wanted to be in the band's "zone" and experience their sonic environment. Was this smart? I don't know. But I can assure you, it's pretty hard to play drums in a band when there's a low roar of bass frequencies causing everything to be fuzzy and have no attack whatsoever.

Another challenge? It's so hard to groove in an arena setting. There I am, trying to measure the distance between the played notes and the delayed ones and slice the song up at the right tempo. Last night in Cleveland it was something like three or four repeats from the room after every note. As I played each tune, I tried to make sense of the delays and measure them, but there were some tempos that just didn't match up with the delays.

Sometimes a musician has to be a marine. Marines improvise, adapt, and overcome. We drummers should play differently in arenas. In that setting, a bass drum sounds like Godzilla's foot smashing down on the little villagers. So each "hit" on the bass drum (or floor tom) has to be taken very seriously. I've also figured out that it's a good idea to tune the toms a bit higher and tighter in an arena setting. If I'd only known that ten years ago!

Hello Cleveland!

Cleveland was the worst show of the tour, at least for me. My hi-hat mic' fell off the boom stand and I spent my few precious moments between the second and third song looking for it and re-mounting it. (The nearby tech folks hadn't noticed the problem.) Then I counted off the next song—only it was the wrong one! The band had a terrible crash, and Joan stopped the song. She then immediately introduced me to the 17,000 people in the audience, telling them that I had counted off the wrong song! It was pretty funny, actually. So then I announced, "I'm the *best* at counting off wrong songs," and then we got on with the show. To top things off, the last song was also about five beats per minute too fast. Poor Joan was running out of breath as she sang.

I walked into the dressing room afterwards and apologized, saying, "It was my turn to mess up." The whole band was laughing. Why was I laughing, though? My relaxed attitude certainly reflects the comfort zone we all feel with Joan. But it was a bit more than that too. It just felt good to have something *completely differ-*

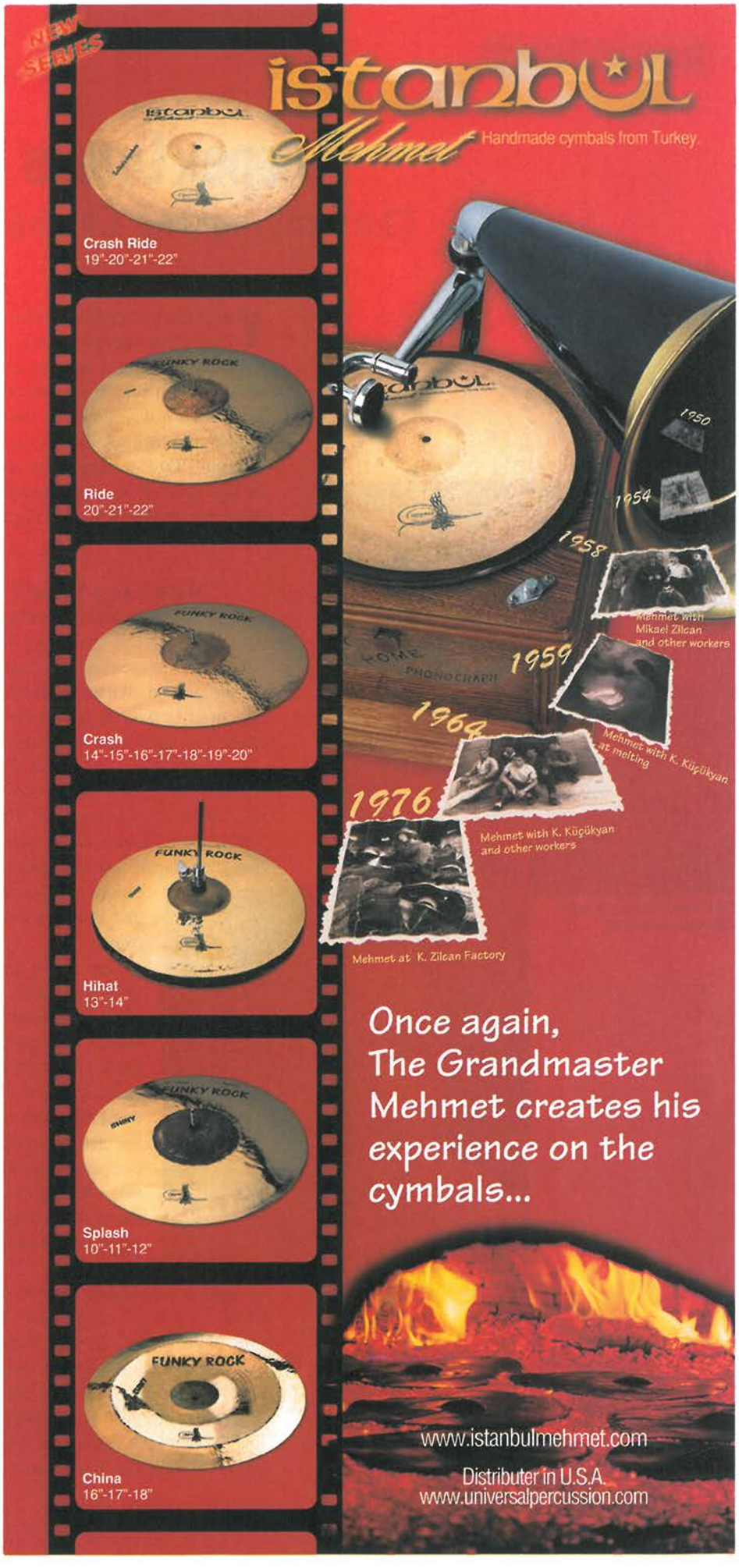
ent happen. You see, every day for the last six weeks we've checked in and out of hotels, gone into the humongo-dome du jour, hung out with all the other folks on the tour, soundchecked, played a show, gotten on the bus, and then went off to the next town to do it all over again. It's *Groundhog Day* every day. The familiarity of everyone and everything is so common at this point. When I see my bandmates in the hallway, I feel like I'm looking in the mirror. It's a strange sensation. Life on the road can be a grind.

Nervousness

I don't really get nervous before or after shows, but man, do I get hyper. Well, maybe I'm just hyper, *period*. Why do some people get nervous? I've seen some bands approaching the stage like they were walking toward the electric chair.

A few weeks back, when we were recording two nights in St. Paul, one of our bandmembers was nervous. I then realized that I use a couple of tricks that help me conquer my stage anxiety. First off, I play every show as if it's being recorded. (It actually helps to record some shows on your own with a simple recording device just to prove to yourself that you're doing a good job.) Second, I'll imagine that some very important musician is in the audience, like Elvin Jones or Peter Gabriel. Then, when we really *are* recording or some celebrity is in the house, it's still the same as every other gig. These ideas work for me, and I hope they'll help you.

Billy Ward has worked with Carly Simon, Robbie Robertson, Ace Frehley, John Patitucci, and Joan Osborne. His book, Inside Out: Exploring The Mental Aspects Of Drumming, *was recently released by Modern Drummer Publications. Billy can be reached at his Web site, www.billyward.com.*



Mapex Drums

Challenging The Champions

by Rick Van Horn

Vice president and general manager Chuck Turk

Marketing/artist relations director Jeff Ivester

You have to hand it to Mapex. In 1989 they literally came out of nowhere to enter a market already crowded with very successful brands. Less than a decade later they had established themselves as one of the "majors." They accomplished this feat in the face of several significant obstacles, not the least of which was, well, that *name*.

What's In A Name?

Back in 1989, there were those who said that a drum company with a name like "Mapex" would never get off the ground. When the drums first appeared in ads, drummers tried to figure out what kind of musical connotation the name could have. It doesn't have one. Nor does it sound high-tech, like "Zoomatic" or "Dyna-Sonic." To be honest, many drummers thought "Mapex" sounded like a lawn chemical. So where *did* the name come from?

"We don't know," laughs Mapex USA vice-president and general manager Chuck Turk. "And I'll be the first to admit to you that I don't ask. It was selected by our parent company. And while it was the subject of some confusion—and some jokes—today, in retrospect, it has become a non-issue. I used to be a buyer for a major retail chain. At that time I was a big customer of Mapex, and I kind of questioned the name too. But those questions went away as Mapex became a very successful drum line. What it boils down to is, a rose by any other name still smells sweet."

Family Lineage

Mapex drums are made by KHS, one of the world's largest manufacturers of musical instruments. (They also make Jupiter band instruments, and they own Ross Mallet Instruments.) The KHS factory is located in Tianjin, in the northern part of Mainland China. In the summer of 2003 the factory received ISO9001 certification, indicating that it operates at the highest possible standards of manufacturing quality and efficiency.

Prior to 1996, Mapex drums were sold in the US by a series of independent distributors. In that year, Mapex USA was established in Nashville as a wholly owned subsidiary of the parent corporation. The US operation maintains a symbiotic relationship with the KHS factory.

"Our job here is primarily sales and distribution," says Chuck Turk. "But when we're called upon for input in the area of R&D—and we are, because of our direct connection to artists and consumers—we jump in and are able to contribute. Responding to the needs of customers here in the States has a far-reaching impact elsewhere around the world. Since we are owned by KHS, what benefits them benefits us, and vice versa. So we try to feed them as much information as possible about product development, as well as about what we're doing marketing-wise."

Jeff Ivester holds the position of marketing director, as well as artist relations director as it applies to marketing. (Industry veteran Joe Hibbs joined the Mapex staff as key accounts/artist relations manager just as this story went to press. He'll share artist relations responsibilities with Jeff.) Says Jeff, "Artist feedback is our primary source of input into product

The Mapex Mix

Orion Classic

Mapex's top-of-the-line series features 6-ply, 5.1-mm maple shells for traditional warmth, beauty, and tuning range, along with a balance between focus and resonance. Features include 950 series extra-heavy-duty stands, ITS (Isolated Tom System) tom mounts and bass drum spurs, and low-mass lugs with single-point contact. Drum hardware is available in chrome, with 24-carat gold-plated lugs. Ten lacquer colors are available.

Orion Classic Deep Forest

Deep Forest kits are identical to Orion Classic kits in appointments, but feature 100% walnut or cherry shells. The two different wood types offer distinctly different tonal qualities. Each drum is rotary-cut from the same log to ensure the consistency of color and grain, then given a clear matte finish to maximize the beauty of the wood.

Saturn Pro

Saturn Pro kits are designed for the touring professional; consequently they're used by nine out of ten of Mapex's endorsing artists. The series features 6-ply, maple/walnut/maple shells said to be exceptionally strong and resonant. Kits are equipped with 550 and 750 series heavy-duty hardware and Mapex Powerhoops. Ten lacquer finishes are available.

Pro M

The mid-priced Pro M kit is designed to be "a true player's kit with remarkable value." Shells feature seven alternating maple and basswood plies for strength and resonance. The kits are supplied with 550 and 750 hardware, including the 750 bass drum pedal, which features an adjustable, tri-tonal beater and a floating bass drum hoop clamp. The nine available lacquer finishes include three Crystal Fade versions.

M-Series

The M-Series is intended as a high-performance second kit for a pro, or as a first drumset for the aspiring amateur. The kits feature basswood and maple shells, including a matching wood snare drum, available in seven lacquer finishes. High-quality telescoping bass drum spurs, double-braced 550 hardware, and Remo heads add value and performance capability.

V-Series

Mapex's entry-level kit features all-basswood shells, including the snare drum and the bass-drum hoops. The shells are said to offer a wide tuning range, while the hoops enhance the bass drum's low frequencies without brittleness. Medium-duty double-braced 320 series stands and pedals provide durability while maintaining affordability. The kits are available in seven covered finishes.

Chopper

This budget series is designed to offer a quality kit to the beginning drummer. The kits feature 9-ply basswood bass drums and toms, with steel-shell snare drums. Hardware highlights include a pro-quality ball-adjustment tom holder, telescoping bass drum spurs, and double-braced stands. Four- and five-piece drum packs are available, with a variety of hardware package options ranging from the 300 to the 550 series. Kits are available in silver, black, and burgundy covered finishes.

Chopper kits are available with Chin-Dal cymbals, which are cast cymbals made in China. They are offered in two series—130 and 150—as affordable add-ons in order to create a ready-to-play package.

Black Panther Snare Drums

Black Panther is now a stand-alone brand line, offering snare drums in four series and a total of forty models.

Premium snares feature ultra-thin brass, steel, or maple shells with laser-cut 45° bearing edges said to allow maximum sensitivity, clarity, and resonance. Drums feature low-mass lugs, easy-to-operate throw-offs, and 2.3-mm Powerhoops or 3-mm die-cast hoops.

Precious Metal drums are made from phosphor bronze (said to offer the widest tonal range of any Black Panther snare) and solid bronze (said to generate a dense sound capable of driving the heaviest musical styles).

The Hammered series includes brass, bronze, and steel drums that offer distinctly different sonic characteristics from those of the smooth-shell versions.

Deep Forest snare drums feature 6-ply cherry or walnut shells, each featuring an individually hand-rubbed finish. The walnut drum is said to possess a deep, rich voice, while the cherry's tonality is suggested for live or studio use.

Mapex Pro Series Snare Drums

Pro Series snares are said to be excellent auxiliary drums. They are targeted at budget-conscious drummers who desire more than one snare sound. Ten models in maple/basswood, steel, and brass range in size from 5½x10 to 6½x14.

Janus Series Hardware

The Janus series includes Ergo bass drum pedals and the Transmission hi-hat system. The single and double bass drum pedals feature interchangeable Ergo Plates to fine-tune foot position for maximum power and impact. The Transmission hi-hat system features a "shoe-wing" bicycle-style derailleur system that allows the player to shift the footboard from standard double bass mode to integrated hi-hat/bass drum functionality, thus allowing the "slave" pedal to operate either the bass drum beater or the hi-hat stand.

Performing Artist Series Hardware

Mapex's drumkit stands and holders range from the lightweight 320 series to the ultra-heavy-duty 950 series, which features ball-and-socket adjustments for tom holders and snare-drum baskets.

The company also offers a wide range of thrones, including Big Cat models that offer tiger- or leopard-skin print seats. Also available is a selection of multi-clamps designed with sliding bars to make them extra flexible in terms of positioning.

As we went to press, Mapex announced the development of a new hardware design called ForgeXL, to be introduced in winter of 2004.

Tianjin Tour

The KHS factory is located in Tianjin, in the north of Mainland China. The facility is large, modern, and amazingly pristine. Here's a look at some of the operations that take place in the factory as part of the creation of Mapex drums.

New products are designed with the aid of computer engineering.

After the shells have been formed, they receive their bearing edges.

Some stained finishes are hand-rubbed for extra depth.

Newly painted shells are compared to master examples to ensure proper color matching.

Veneers of maple, cherry, mahogany, and other woods are trimmed to exact sizes prior to being molded into drumshells.

Every shell is carefully sanded, inside and out.

Hand buffing is also used on several models.

This machine buffs the painted shells in two directions simultaneously to achieve a smooth, glossy finish.

Each veneer must be of precise thickness, so frequent quality-control checks are made.

Skilled painters apply lacquered finishes in a hand-spraying process.

development. Our artists are enthusiastic about their equipment, and they don't hold back when they want to tell us something—good, bad, or otherwise. For example, we gave prototypes of the Janus pedal system to ten artists to try on stage and in the studio. They told us about the things they loved, and the things they weren't crazy about. Because of that response, we got the product right, and it's beautiful now.

"Beyond the input we get from our artists," adds Jeff, "we get lots of comments from people who *aren't* currently endorsing artists but want to be. I can't tell you how many artists have come to us in just the past several months to discuss an endorsement deal, with comments like, 'I've looked at all the drum companies—but I don't want to be like everybody else. I want to be different, and you guys *are* different.' That's exciting for me, because I didn't have to tell them that we were the alternative—they told *me*. That means whatever we're doing is getting out there and working. 'Buzz' is what sells, and it's a byproduct of what you do as a company. You can't buy it; you have to make it happen."

Artists aren't the company's only source of input. Says Jeff, "We also listen carefully to dealers. They get comments directly from their customers, so they can tell us what works and what doesn't, and where we have holes in our product offerings. We poll certain dealers who we deem very credible, and who respond with great candor. They tell us what they believe the market will support. We then pass that information on to the factory. It's not a scientific process, but I think it is a very good way to do business."

The Value Of Endorsements

Mapex relies on their artist endorsers for more than R&D input. Once new products are available, the company relies on their artists to help sell them. Says Chuck Turk, "People who buy drums don't necessarily believe what the manufacturer says about them. They'd rather hear from somebody who's been lugging them around, banging on them, and beating them up every night. Advertising and the way we package and promote the products helps a little bit. But honest feedback from a real drummer who's out there every day with the product is much more convincing to a working player."

Jeff Ivester adds, "We get new artists as a result of our marketing efforts, and the artists we have help us *in* our marketing efforts. The two kind of feed off of one another. As a result, we look for artists who are very much like our company—up and coming...alternative...non-mainstream. And we look for relationships, as opposed to some guy going on tour wanting a free drumkit. We like to work with people, and so far we've been pretty lucky. We've had success with drummers who really believe in the brand and in the company. We do our best to support them in return."

Down In Music City

The headquarters of Mapex USA is a large building in an industrial area just outside Nashville. Most of the building is devoted to warehouse space. The operation receives containers full of boxed merchandise from the factory in China, which is then sorted and shipped out to meet the orders of dealers across the US. More than 90% of sales involves packaged drumkits. But the warehouse stocks individual drums as well. Says Chuck Turk, "No matter how many package configurations we offer, somebody still wants to add an 8" tom or swap a suspended floor tom for

Shells that have received their covered or lacquered finishes are drilled to receive their hardware.

The finished drums come together on an efficient assembly line.

a 16" floor with legs. So we sell a lot of individual drums."

Chuck is especially proud of his ability to service Mapex drummers with spare parts. "We make all of our own parts," he says. "Nothing is outsourced. As a result, we can service and support every single product we offer. Whether you're a pro making money playing drums or the parent of a ten-year-old beginner, there's nothing worse than having a piece of equipment break and having to jump through hoops to get it fixed. You can call us here at Mapex USA, and we're going to have the part you need in stock. And we can ship it *today*. We think that's very important."

The Nashville facility also maintains what Chuck calls his "artist depot." This is a special stock of drumkits, with every possible model and size within a given finish. "We try to make sure we have stuff available so that we can support our artists if they're in a logistics bind," says Chuck. "If a drummer is on tour in Cincinnati but needs a kit for a special appearance somewhere else, it's no problem. Sometimes it's just a matter of a couple of extra toms or a different bass drum. Because I have all the sizes, I can provide whatever is needed."

Drums, Drums, Drums

An overview of Mapex's drumkit offerings is presented in the "Mapex Mix" sidebar at the beginning of this story. But Chuck and Jeff are keen to point out features that they feel may be of special interest.

"In July of 2003 we introduced the Chopper budget series," says Chuck. "It has a wrapped finish over a very good basswood shell, with the same tom holders and spurs as on the V-series, a slightly different tension casing with minimum-contact lugs, and a very simple, sleek badge. This series offers three different shell kits: a four-piece rock-size version, a fusion-sized five-piece, and a traditional-size five piece, each with a metal-shell snare drum. Each shell kit can be configured with one of eight different hardware packages, from something as affordable as a tom holder–mounted cymbal arm, very basic hi-hat and snare stands, and a decent bass drum pedal, to a package that includes our heavy-duty, double-braced 550 series.

"Also available with the Chopper kits are packs of affordable cymbals from a brand called Chin-Dal," Chuck continues. "That's not to confuse anybody, because we're not a cymbal company. But we did see a need to package affordable cymbals with drumsets in order to give folks who are buying kits for beginning players an easy buying decision. Chin-Dals are cast cymbals that look and sound good. They're made in China, and there's quite a heritage to cymbalmaking there. It's not just a product that has the appearance of a cymbal; it's a musical instrument. And we feel it offers very good added value for our drums."

According to Jeff Ivester, Mapex's basswood-shell V-series is a great kit for weekend warriors. "We pared it down to the most viable and popular setups to keep things simple for buyers and dealers alike," says Jeff. "But that doesn't stop people from configuring their own kits. We've found that drummers in certain parts of the country tend to lean toward certain sizes and shell depths. So we make our component offerings flexible in order to accommodate those sorts of preferences. If a cus-

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tomer says, 'I love this five-piece kit, but I'd like a 10" tom with it,' it's no problem. We'll add in the tom, the clamp, and the tom arm, and still sell the kit at a package price instead of charging the a la carte price for those extra items."

Mapex's lowest-price lacquered series is the M-series. Offering seven colors over a maple and basswood shell, the kits come with heavy-duty 550 hardware and the ITS suspension mounting system on the toms. According to Chuck, "We find that The M series transacts at the same price for which our competitors are offering wrapped shells. So it's an exceptionally good value.

"We then go to Pro M," Chuck continues, "on which we start to do fades and even more sexy lacquer finishes. It's another good value. It's priced well below $1,400 for a complete kit, yet we have some pros playing it out on the road."

Jeff Ivester believes that Mapex's Saturn Pro has been the company's best-kept secret—and one that they want everybody to know about it. Its maple outer ply, walnut middle plies, and maple inner ply give it a special sonic character with tremendous projection. "Drummers playing arenas are loving this kit," says Jeff. "Engineers also give it rave reviews. It's priced well below the top of our offerings, with features including ITS tom mounts and 950 hardware. And the lacquered finishes are terrific."

Mapex's top-of-the-line Orion Classic series offers three different shell choices: all-maple, all-walnut, or all-cherry. The maple drums feature high-gloss colors over bird's-eye maple veneers. The walnut and cherry Deep Forest kits feature matte finishes over the natural wood. Says Jeff Ivester, "The walnut kit is particularly special. It has a depth and resonance that's very different from anything else."

A New Cat In Town

Mapex has recently restructured its Black Panther line of snare drums as a stand-alone brand. Says Chuck Turk, "The Black Panther line includes our Precious Metal, Hammered, and Maple offerings, along with satellite snares. It's a comprehensive lineup that offers an incredible selection of voices that can be added to a kit. Our lower-end kits will be packaged with their own snares, and we'll still make matching snare drums available to those who want them for their Saturn Pro or Orion kits. But overall, we believe that our snare drum business in the mid to upper price ranges will be in Black Panther snare drums."

Hardware

When it comes to hardware, Mapex offers all the heavy-duty stands that drummers would expect from a major manufacturer. "However," says Chuck, "weekenders and club-date drummers—especially those who date back to the flush-base stands of the '60s—have been screaming for decent lightweight hardware with contemporary functional features. For them we offer our single-braced 300 series. They're entry-level stands that are more than acceptable for professionals. The tilters are decent, the fittings are correct, the collars are good, and the single-braced legs keep the weight manageable.

"Even when it comes to a heavier-duty item," Chuck continues, "our 750 boom stand is single-braced, and there's no counterweight on the boom arm. It's a lightweight, sensible boom stand that makes life

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easier. So we cover a lot of ground in terms of hardware offerings."

A special feature found on all Mapex cymbal stands and holders is the company's OS Cymbal Accentuators. Explains Chuck, "They're special rubber fittings that do more than just hold the cymbals on the stand. They actually offer a sonic advantage. You get more mid and upper frequencies from the cymbal because you don't have felts binding down on the bell and preventing it from breathing properly. I had a session and touring drummer tell me, 'I heard tones and frequencies from my cymbals that I'd never heard before until I started using these stands.'"

A unique element of Mapex's hardware line is the Janus series, which includes the Transmission Hat System. It's a double bass pedal/hi-hat combination that was introduced a few years ago. New to the series are Ergo single and double bass drum pedals. While the pedals offer several features, the most conspicuous is the interchangeable Ergo plate built into the footboard. "The Ergo plate makes the pedal look a little weird at first glance," admits Chuck. "But it's designed to give the player more power with less fatigue and greater control. Several of our artists tested the prototypes, and they all raved about them.

"Progress never stops around here," Chuck continues. "We have some things on the horizon to further expand the Janus line. At the same time, we're also developing ForgeXL hardware for debut in winter of 2004. It's being billed as 'extreme drum hardware,' but it won't fly in the face of our previous conversations about lighter gear. It will encompass everything from very portable, easy-to-pack, single-braced items to something you can use to hold that big China crash way up in the air. We want to create acceptance for the line on its own, so that someone playing another brand of drums would still want to consider a ForgeXL stand or pedal because of its affordability and quality engineering."

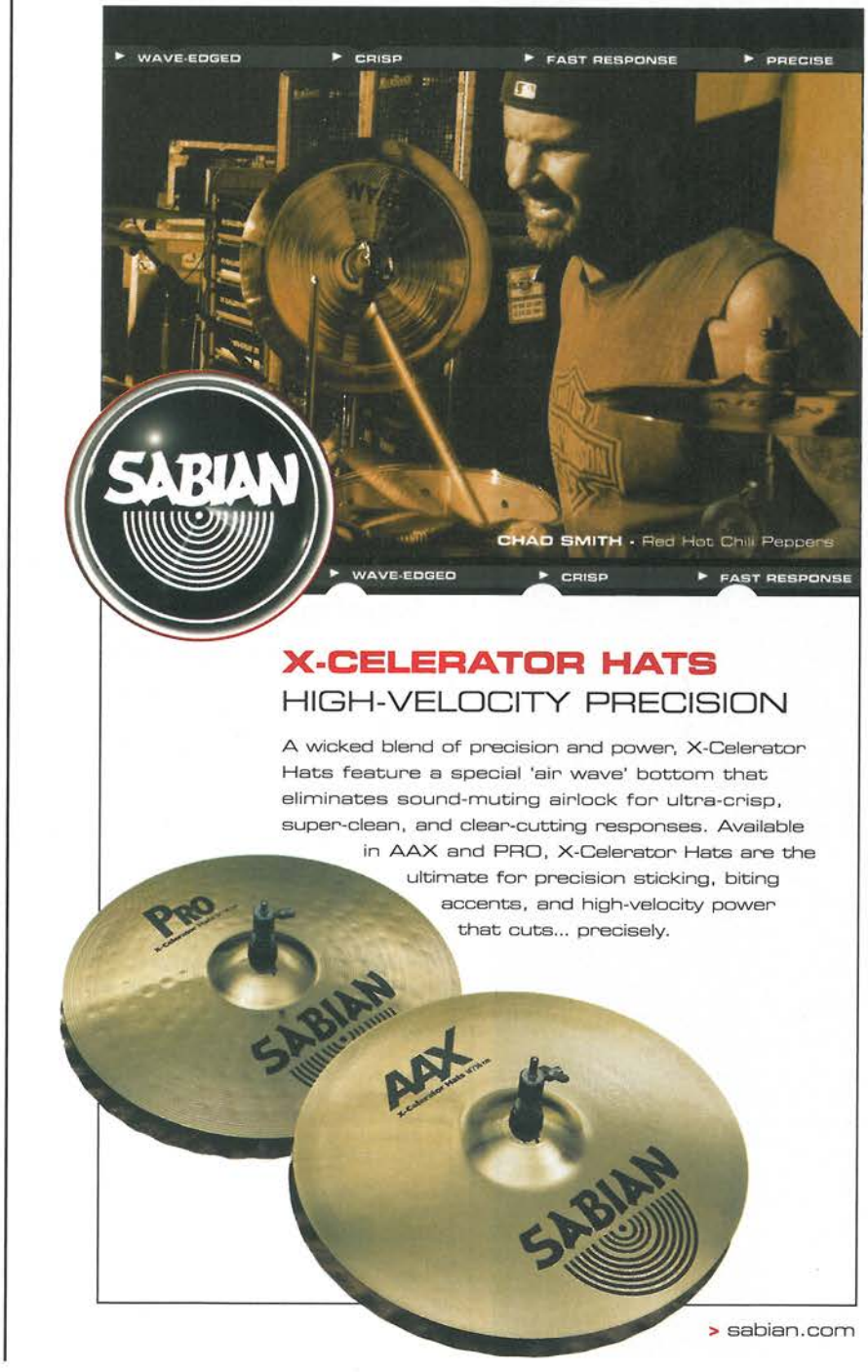
A New Logo Look

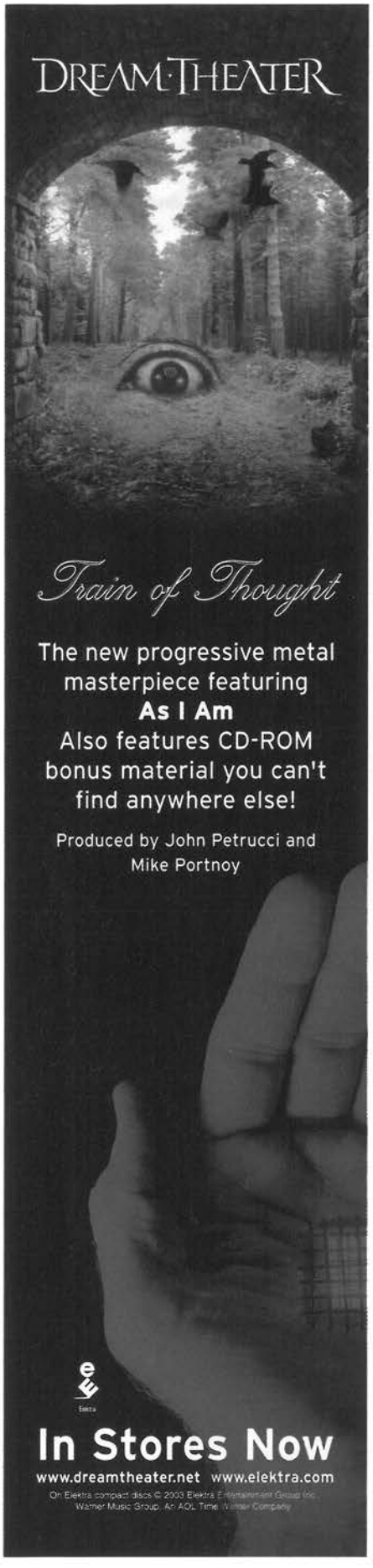
Whatever Mapex gear you might be considering, you'll soon be seeing it sporting a new logo. As Jeff Ivester explains, "We're calling the new one our 'oval' or 'swirl' logo. The previous logo was a rather blocky image of the word 'Mapex' without the swirl. We had no problems with it aesthetically, but it bore some resemblance to the logo of another brand. We simply wanted to avoid any confusion. The new one will transition in over a period of time in order to avoid obsolescence with product that's already out there."

A Two-Catalog Concept

In his role as marketing director, Jeff recently supervised the creation of Mapex's full-color catalog. It's an impressive booklet that effectively illustrates and explains the company's products. But it's slated to be augmented shortly by a second catalog, for drummers with even more esoteric tastes.

"Our 'regular offerings' catalog is for all consumers in the US market," says Chuck Turk. "But we're also in the process of creating our 'custom concepts' catalog. It will feature special setup configurations, such as the Micro Pro M, which was a popular compact kit we offered a few years back. There'll be lots of other options too, like Black Panther snare drums, auxiliary snares, and special hardware. You'll be able





Mapex Drums

to cook up a kit any way you want to. The beauty of this concept is that a weekend warrior can buy our affordable V series package kit and turn it into a very specific big kit. Maybe somebody wants additional toms, or a larger-than-usual bass drum, or a special finish. Having the regular-offering and the custom-concept catalogs illustrates our flexibility."

Of course, custom items lose their appeal if it takes forever to get them. That's an issue near and dear to Chuck's heart. "If we take too long on an order," he says, "dealers and consumers get really impatient—and they lose confidence in us as a company. And that's very understandable. Why should an item *not* be available in a reasonable time? Since January of 2003 I've worked on this problem with the folks overseas. Together we've reduced the special-order delivery window from 120 days or more to no more than 75 days."

And what if there's a problem with an item once it does arrive? "Our factory has pretty stringent quality controls to avoid that," replies Chuck. "But it still can happen, and that's where our warranty program comes in. Shells are warranted for life to the original owner, hardware is warranted for five years, and finishes and hoops are warranted for one year. We can't warrant against abuse or misuse, but we take a pretty liberal approach when evaluating other problems."

Maintaining Value

When Mapex drums were first introduced, the company deliberately set their prices a little lower on a drum-by-drum basis than those of most of the major manufacturers. That was a savvy move for a newcomer in the marketplace. But it's fourteen years later, and the Mapex brand is well established. What's the pricing policy these days?

Chuck Turk responds, "I think you'll continue to see Mapex as a leader in that area. Again, Mapex USA is not a customer of the manufacturer that makes the product. We work together with our factory, so we're going to be able to maintain that attractive combination of price and value—along with continual innovation. We think that's a winning combination."

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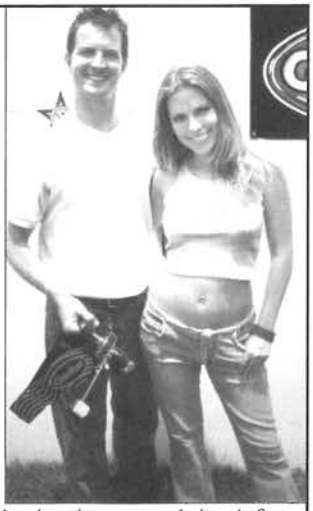

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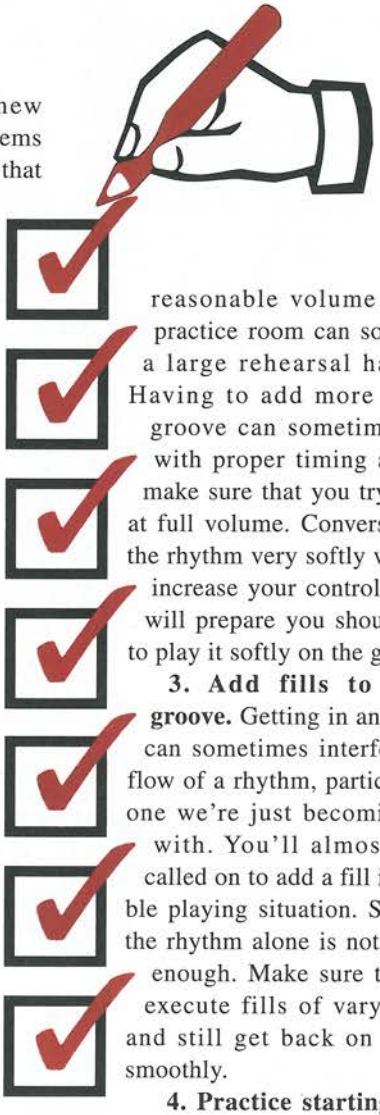
7 Ways To Nail New Rhythms

A Practice Checklist

by Charles "Woody" Thompson



Ever spend time practicing a new groove on the drumset until it seems like you've got it down—only to find that the rhythm turns into a disaster when you play it in performance? There are many possible reasons for this happening. Therefore, it's wise to have a checklist of ways in which to practice the rhythm to ensure its success on the bandstand.

Say you've picked up the idea for a ghosted shuffle (sometimes known as the "Purdie shuffle") from a teacher, a book, or a video, or from watching or hearing someone play it. The pattern involves adding the middle beat of the triplet to a shuffle as a ghost stroke on the snare drum. You've woodshedded the pattern in the practice room, and it's sounding pretty good. But are you ready to try it out at band rehearsal or on a gig?

To make sure the new beat is ready to be performed under "battle conditions," try going through this practice checklist.

1. Play the rhythm at different tempos. We tend to practice patterns at our "tempo of comfort," forgetting that for a specific song we may have to play it at a different speed. Pay great attention to playing the rhythm slowly. At slow tempos, four-way coordination becomes increasingly difficult. Mastering rhythms at a slow speed will help you play them at any speed.

2. Play the rhythm in different dynamic ranges. What can seem like a reasonable volume in a 10x15 practice room can sound puny in a large rehearsal hall or club. Having to add more power to a groove can sometimes interfere with proper timing and feel. So make sure that you try the rhythm at full volume. Conversely, playing the rhythm very softly will help you increase your control over it, and will prepare you should you need to play it softly on the gig.

3. Add fills to the basic groove. Getting in and out of fills can sometimes interfere with the flow of a rhythm, particularly if it's one we're just becoming familiar with. You'll almost surely be called on to add a fill in an ensemble playing situation. So practicing the rhythm alone is not going to be enough. Make sure that you can execute fills of varying lengths and still get back on the rhythm smoothly.

4. Practice starting and stopping the rhythm. We sometimes get a complex rhythm going in practice by easing into it, maybe adding a limb at a time. Once all the limbs are involved, we feel that we have the rhythm. This ignores the fact that we're going to be called upon to play the rhythm from a

You've woodshedded a new pattern and it's sounding pretty good. But are you ready to try it on a gig?

"standing start," at least at the beginning of a piece, and then perhaps again after a break or stop in the song. If you can't hit the rhythm correctly from the "1," you may never recover.

5. Play the rhythm to a piece of recorded music or a drum machine pattern. You may have no trouble playing a new rhythm by yourself, in a practice situation. But it's easy to become distracted and get pulled off the beat when melodies and counter-rhythms are added to a newly learned groove. Practicing to a recorded song or a counter-rhythm programmed on a drum machine can prepare you to perform the rhythm when it isn't all by itself.

6. Practice the rhythm on different parts of the set. Playing a groove on the closed hi-hat can be very different from playing it on the ride cymbal, particularly if your arms are crossed over for the hi-hat. Make sure that you can play the rhythm in a variety of different physical positions on the set.

The timbres of different drums or cymbals will also affect the timing and feel of the rhythm. Compare, for example, the long, ringing tone of the ride cymbal to the short staccato sound of a shell tap. Also, make sure that you can move the rhythm fluently from one part of the kit to another while in the middle of a piece of music.

7. Change the rhythm to a different pattern, and then go back. Take our example of the ghosted shuffle, and at some point switch into a more basic, unghosted shuffle. Then, sixteen or thirty-two bars later, pick up the ghosted shuffle again. This will help you to be ready to change your beat slightly (perhaps to highlight a bridge or a chorus) and then to return smoothly to the more complex rhythm.

The checklist need not end here. For the musically adventurous, further steps could include switching the parts from one hand to the other, changing from matched to traditional grip, and playing the rhythm backwards or otherwise displaced over the pulse. But the seven steps listed here should be adequate to prepare any player to handle a new rhythm in a performing situation.

Charles "Woody" Thompson was a drummer, author, and drumming history buff. He was also a frequent Modern Drummer *contributor. This was the last article he submitted to* MD *prior to his passing away not long ago.*

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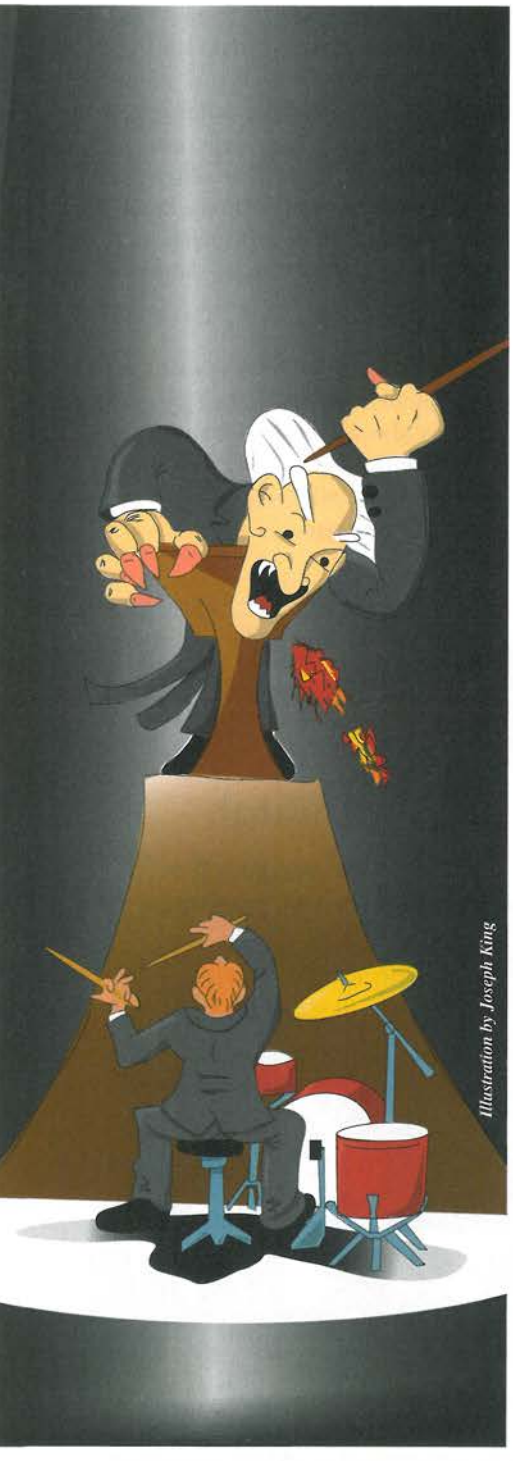
Working With A Conductor

Part 1: A Scary Situation

by Tommy Igoe



I'm often asked what it's like to work with a conductor. It's hard to explain, but I'll give it a shot. Have you ever had to take care of a two-year-old child? They have very little sense of the world around them, doing whatever pops into their little minds at any time. You're forced to chase them around to prevent the little darlings from injuring themselves, while leaving you exhausted and bewildered.

That's pretty much what it's like.

Following a conductor is an activity so inconsistent in its logic and rules that even the most confident of drummers can be reduced to a quivering blob of self-doubt. With that in mind, I want to tell you a story that's charming, entertaining, and quite possibly one of the scariest you'll ever read. Of course, reading about something happening to someone else isn't nearly as frightening as having it happen to you. So I'm placing you as the star of this show. It'll be more fun this way, trust me. So let's begin.

Once Upon A Time...

You, the hot new kid in town, are casually strolling down the street, radiating the image of the cocky yet likeable groovemeister you know you are. With your stickbag slung casually over your shoulder, wearing the coolest shades and perhaps even a hat of some painfully hip variety, you saunter (not walk—*saunter*) into the studio, while simultaneously booking other gigs on your cell phone. Word's been getting around that you've been doing some great stuff: jingles, a couple of small films, tons of demos, and even a few tracks for some records. Today, however, is different and exciting. This is a recording session with a full—and very live—orchestra. What a mob scene! There have to be at least eighty musicians here. You've got that wonderful feeling of excitement in your belly as you take your rightful place on the drum throne.

But as you tune the drums and look at the music, something feels, well, wrong. Your attention is drawn to this rather impressive altar-looking thing in the front of the room. The musicians are milling around it, but nobody is actually touching it. There are big books on the altar thing, too. Is the altar thing holy? Perhaps this is a session for a gospel choir or something. The altar thing is also slightly higher than anything else in the room, which lends even more mystique to its intimidating presence. Hmmm, very curious.

Suddenly, the mob of musicians magically parts. A solitary individual, clearly more important than the mere mortals around him, actually climbs onto the altar thing. He surveys his minions with a look that conveys both suspicion and mercy, as they scamper to the little chairs that surround the altar thing. With profound dread, you realize that the altar thing is a conductor's podium. And the occupant is, indeed, a very live conductor.

Following a conductor is an activity so inconsistent in its logic and rules that even the most confident of drummers can be reduced to a quivering blob of self-doubt.

That feeling of excitement has quickly turned to fear as you scan the definition of "conductor" in the *Super Secret Handbook Of Drumming Survival*. It reads:

> **Conductor**: A person, who by ownership of a $5 fiberglass baton, is charged with two main tasks: 1.) visually confusing the orchestra, and 2.) making the drummer miserable at every possible opportunity. Amongst his many sadistic talents, the conductor shall, without warning or reason, change tempos indiscriminately, thereby preventing the drummer from gaining any confidence or establishing a groove. Additionally, the conductor shall never, *ever*, be satisfied with the drummer, and will leer down upon him or her with looks that express exasperation and loathing, usually accompanied by loud sighs of disbelief. Ultimately, this shall make said drummer continually question his or her career choice and competency—which shall cause the conductor much glee.*

Lovely. Thoughts of sneaking out the back door and going home to comforting cold pizza and *SportsCenter* reruns race quickly through your mind. However, being the hero in our story, you are not deterred. After all, you'll just nail the click, play the music, and get out of there. He'll *love* you. Everyone else does, right? Just then, you notice tiny little words on your music that paralyze you with terror. They read: "Various tempi; conductor's discretion."

You calmly put your eyes back in their respective sockets and hope the cartoon-like horn sound that accompanied their explosive bulge wasn't too noticeable.

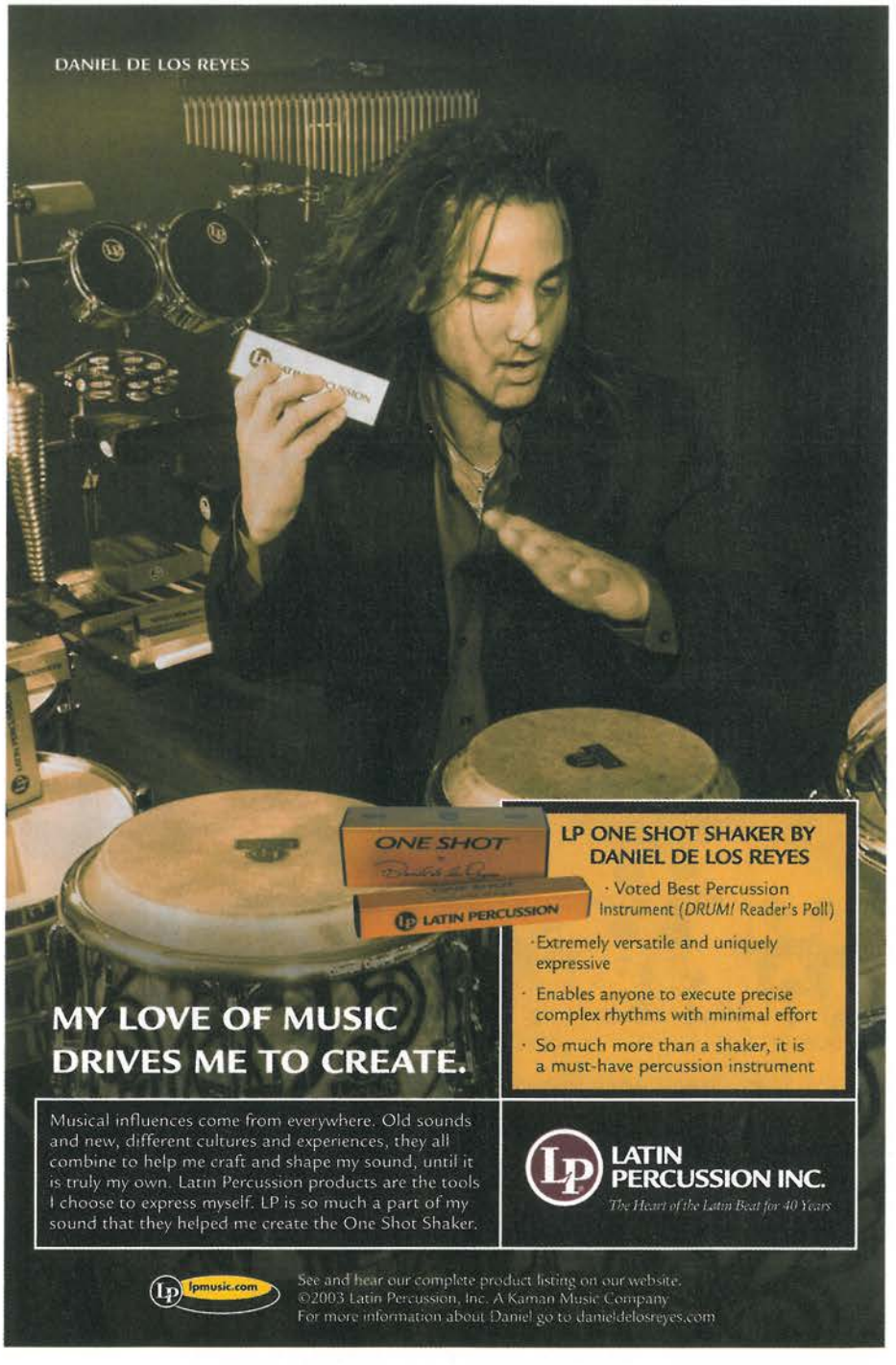
With those words—"conductor's discretion"—the nightmare begins. Today, obviously, there is no click. You've always played with click tracks. Those wonderful, comfy, friendly click tracks. Even if there wasn't a click, you were at least playing a song that had a steady groove from beginning to end. Not today. Today, somebody else is the "drummer" in terms of setting the time and tempo. You are merely "playing drums." *(Oooooh, heavy!)*

"From the top, people, we're already late!" the conductor bellows, as he taps his stand impatiently. No, "Hi guys! Hey, who's the snappy new kid on drums today? Welcome aboard, amigo." No, you'll get none of that.

He snaps his baton into mid-air, and all the musicians scurry to attention, putting on their headphones and raising their instruments, ready to go. He displays his baton proudly for all to see, like a weapon of unspeakable power. Just about then you sickeningly realize you have no idea *at all* of what the heck is going on. But since everyone else looks ready to go, you figure you'd better look ready, too. You assume the standard, arms-raised, "Look at me, I'm about to hit something with my sticks" position. Very impressive.

Just then, the conductor, without any warning whatsoever, raises and lowers his baton with a grand sweeping gesture. The orchestra begins to play with a tremendous explosion of sound that nearly knocks you off your throne. And you, behind your drums with

Of course, the true definition of a conductor is quite different from the anecdotal fodder I offer here. But my definition is much funnier than the factual one you'll find in your nearest Webster's, and really, isn't that more important? Check for yourself if you don't believe me. Another factual tidbit: The word "conductor" comes from the Latin word "Conduitorius," which, I'm sure I don't need to tell you, means, "without talent." No, no, no—just kidding, really. I'll stop now. Oh, and there is no Super Secret Handbook Of Drumming Survival. *But God knows there should be.*



your mouth agape and sticks raised in glorious preparation, do absolutely nothing. You sit frozen, like a slack-jawed bronze statue.

This is one of those rare moments of pure musical terror. You realize you're supposed to be playing right now, but you aren't. The rest of the orchestra is busily playing away, and you know the cute little notes on your music are meant just for you, but you *still* aren't playing. And no matter how hard you try to make your eyes catch up and join in, they just stay glued on that first note. Your mind screams, "Hey you—the guy with the sticks! Play something! *Anything*." But your arms just stay up in the air—stiff as boards—just as though you're being mugged.

There wasn't even a count off or… anything! Is this a joke? It's like he secretly met with all of the musicians before the session and said, "Hey guys, listen up. We've got a new victim on drums, so when I give the secret signal, you start playing and he won't know what's going on. It'll be hysterical!" However, you are very well aware that this is no joke, and that nobody is laughing—especially you.

The Maestro stops the orchestra.

Know this and let it sink in: Stopping an orchestra is sort of like trying to stop an angry, stampeding elephant with a fly swatter. It takes a long time, and conductors hate to do it unnecessarily. I mean, *really* hate it. And they especially loathe the perpetrator of the needed stoppage.

A frosty, deep silence that lasts about an hour from your perspective but in real time is only five seconds ensues. The conductor seems in no hurry to ease your pain; that much is obvious.

"Drums," he says. (To this guy you are simply, Drums). "Do you play at the top?" You scan your music, which really doesn't take too long since we're talking about the first bar.

"Yes," you croak. (Throat? Moisture? Water!) "Yes, I do."

"Well, perhaps you might play a bit *louder* then," he says, his voice dripping with sarcasm as you spy the fortissimo dynamic marking. The cellos titter at your incompetence. (Why is it *always* the cellos?) You try to ease your heartbeat down to a level below "hamster on exercise wheel" as the conductor raises his baton for another try.

Up go their instruments and up go your sticks. "He wants loud, he'll *get* loud," you seethe. Down comes his baton. You've figured out that the baton going down means something. You're not sure what, but it definitely means something. So BAM! You thunder in, teeth clenched, eyes glued to the music. "I'm playing! I'm loud!" you think triumphantly. Then you realize with a sickening awareness, that you are the *only* one playing. You kind of sputter to a stop, meekly take your face out of the music, and peek out into what has most definitely become hostile territory. The other musicians, sharing whispers and looking at their watches, have swiveled in their chairs to see who the incompetent dolt is on the drums today. And to think, just a few short minutes ago you were so happy to be here.

"Drums," the conductor says, with a malevolence usually reserved for the murderers of puppies, "can you see me?"

"Ahm, Ahmina, Ahmm," you stammer. (To understand the unique vocalization that occurs at this moment, please refer to the classic *Honeymooners* episode, "Chef Of The Future.")

"I'll take that as a 'yes.' That's good. And do you know why that's good, Mr. Drums?

Rob Bourdon.
The driving force behind Linkin Park.

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Working With Conductors

Because I conduct, and you *follow* me. So actually *watching* me is important, wouldn't you agree?"

You nod violently to show you do, indeed, know that watching him is important. In fact, right now, you can't remember anything being more important to you ever in your life than to watch this man. But you realize that in your supreme ignorance, you set your music stand over to your left, while the conductor is dead center in front of you. There is no way you can watch him *and* read the music. How is this even *possible*?

"Mr. Drums, just to give you fair warning, we're going to play loosely in tempo until bar 3, then slightly accelerando into bar 7, Molto Rallantando at the end of the phrase, then A-tempo until letter B. Got it? So please, Mr. Drums, *watch me*." You know it's taking all his self-control to not add, "You knucklehead!"

Up goes the baton (that damned baton), and down it comes. Your head snaps back and forth between the conductor and the music as though you're watching the world's fastest ping-pong match. Read (snap!) Watch (snap!) Read (snap!) Watch (snap!) The conductor is waving his arms mysteriously in the air. What the heck does all that stuff mean? What does he want from you? He's getting agitated, and he's looking at you! Now he's pointing at you and gesticulating wildly with that baton and—oh, no. He's *really* mad now. "*STOOOOOOOPPPP*," he screams.

Fade to black….

What It All Means

Whew! Scary, huh? Let's stop the nightmare here, because you can probably imagine the rest. In case you can't, here's a hint: It doesn't get any better. But take heart, because now we're going to talk about adding another valuable tool to your growing skill-set: interpreting a conductor. Notice how I didn't say, "*following* a conductor." Following is the wrong term to use if you want to be successful at this particular skill. Realistically, if a conductor is staring you in the face, you already know that you are supposed to follow him. But it's *how* you follow, or interpret, his intentions that will set you up for success.

Conducting, by its very nature, is an imperfect art. Conductors *visually* lead large groups of musicians through often-complex music. That is a daunting and formidable task whose success is based on the quality and responsiveness of the musicians in the ensemble. It's almost like a really high-stakes game of charades. Orchestral students will spend thousands of hours in various ensembles, learning the art of interpreting the wishes of a conductor. Seasoned wind and string players can respond to the slightest conducted motion. It's really quite incredible to witness that level of communication. Student conductors will also spend an equal amount of time learning the craft of conducting and *visually* imparting information to a group of musicians.

Conductors come in all sorts of flavors and temperaments (just like drummers do), but their job description always remains the same: to lead the ensemble through the music. And despite all feelings or signals to the contrary, a conductor does want to have a good experience with the drummer. In fact, dare I say, *especially* with the drummer. After all, drummers can ruin a conductor's day like no other musician in the orchestra by far, and they know it. That's why you'll often see conductors hire the same drummer over and over again. They love that relationship once it's formed.

So, we'll end this month by stressing what conducting is in its most basic element: *visually* leading a group that's making music. It sounds weird. But it does work, *if* you have your philosophy straight before you sit down at the drums. If you don't have the right philosophy while working with a conductor, you're guaranteed to have a rotten musical experience. And worse, you'll likely cut off an excellent potential source of future employment. Sadly, even if you do have the right concept, there's still no guarantee. A drummer's relationship with a conductor is not unlike our relationship with bass players: Some you lock in with immediately, some you never will, no matter how hard you try. The vast majority of conductors, though, *can* be deciphered. Next month we'll look at developing the proper philosophy and avoiding some of the traps that drummers fall into when playing in a conducted situation.

Tommy Igoe is the drummer and assistant conductor for Broadway's Tony- and Grammy-award-winning show The Lion King. *See TommyIgoe.com for more information.*

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Playing And Staying Well

Part 2: Preventive Measures

by Marion Turner

Last month we examined a rather scary list of maladies and injuries to which drummers are prone simply as a result of the activity of drumming itself. At the conclusion of the article, I speculated that some drummers might be inclined to consider selling aluminum siding as an alternate career.

But such a drastic move isn't really necessary. There are ways to reduce the risk of injury—and actually improve your overall physical well-being at the same time. Let's examine some of those preventive measures.

Ergonomic Considerations

Fortunately, most of the solutions I'm going to suggest are simple and inexpensive. For example, you can make your playing experience safer by taking a five-minute break every twenty to forty-five minutes. Get up, move around, and stretch.

Set your kit up so that playing it requires the least amount of effort from you. Most importantly, arrange everything in a configuration that minimizes reaching and slouching.

Use a decent throne! Look for adjustable height, a well-padded seat that doesn't bottom out, and a backrest. (You probably won't sit against the backrest when you play, but it will be tremendously helpful for resting your back between songs.) There are lots of excellent seats on the market that fit the bill.

Seat height should be adjusted so that the knees are roughly at right angles. Then arrange the height of the drums around this. The Bambach saddle seat (www.bambach.co.uk.) has a feature that can tilt the seat forward, allowing the thighs to slope forward a little. This increases the curve in the lower back and restores the other two curves in the spine at the same time—thus reducing pressure on the discs and facet joints of the spine. The SoundSeat (www.soundseat.com) can also be tilted forward in a more permanent fashion by inserting washers under the rear of the seat. The ability to tilt the seat forward automatically restores good posture, because if you slouch forward in this position, you're likely to slide off the seat!

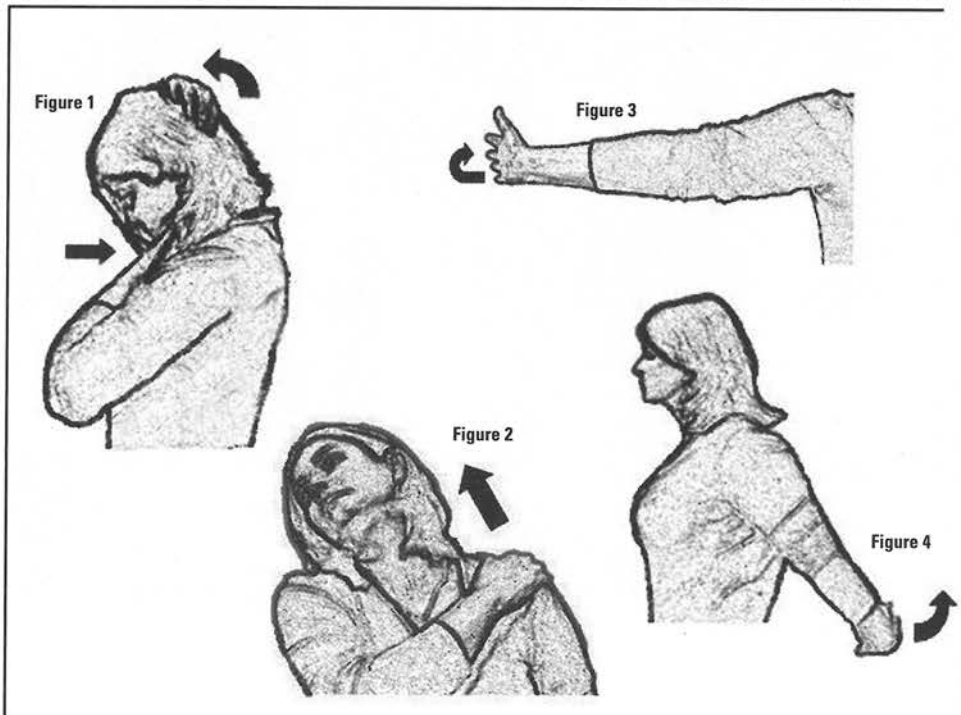
Reduce the effort required to hold your sticks. Many hand problems are the result of a too-tense grip caused by the use of a stick that's too small in diameter or simply difficult to hold on to. One solution is to try a larger-diameter stick. If weight becomes a problem, try a maple model. Maple is lighter than hickory, so you can use a bigger stick without it being a *heavier* stick. You might also try sticks that come with different grips, such as the rubber sleeves on Unigrip sticks (www.unigrip2000.com), the coated grips of Zildjian's DIP sticks (www.zildjian.com), or the contoured grips shaped into some Trueline models (www.trueline.com). Alternatively, try gloves (full or half finger) or stick-wrap tape.

Of critical importance to the health of your back is to break down your kit and carry it out in well-balanced, manageable loads. Don't carry a heavy weight on one side of your body. Balance it by splitting the weight evenly between both hands and carrying at waist height in front of the body. Better still, use cases with wheels, or use a hand truck or dolly. Particularly good, collapsible models are the Rock N Roller (www.rocknrollercart.com) and the Impact Case Caddy (www.impactind.com).

Quick Tips

Some other useful tips for injury prevention include:

1. Warm up and cool down with gentle stretches. (See the stretching program below and on the following page.)
2. Don't practice when you're physically or mentally tired. Fatigue leads to an increased risk of injury due to poor technique.
3. Build up your playing stamina gradually prior to performance. Don't expect to be able to play for three hours straight when



you only practice for half an hour at a time.
4. Maintain good nutrition to enable the body to recover from playing. This includes drinking plenty of water.
5. Strengthen the spinal muscles in order to support the spine and the rest of the body.
6. Take up an activity that encourages good posture, such as yoga, Pilates, Alexander technique, or ball exercises.
7. Achieve and maintain a reasonable level of fitness—and control stress—by exercising regularly. Walking is a good start. Meditation can also help in the stress department.

In The Stretch

The following stretching program is a good starter for general warm-up and cool-down sessions. Take care to hold the stretches at the point where you just start to feel the stretch (not pain!), and don't bounce while stretching. If any of these stretches causes real pain rather than a feeling of stretching, stop it immediately and seek professional advice.

Upper neck extensors. (See Figure 1.) With one hand, tuck your chin in toward your neck to create a "double chin." Using the other hand on the back of your head, gently tilt your head forward while maintaining the chin tuck. The stretch should be felt in the upper part of the neck. Take care not to push this too hard, or headaches may result. Hold for fifteen seconds, repeat three times.

Scalene stretch. (See Figure 2.) Place your right hand on your left shoulder. Tilt your head away from the hand to the right, keeping your face looking forward. Gently tilt your head back a little from this position. You should feel the stretch on the left side of your neck. Hold for fifteen seconds. Repeat three times on each side.

Median nerve stretch. (See Figure 3.) Take your right arm out to the side, keeping the elbow straight and thumb pointing up. Bend the wrist and fingers back until you feel a stretch, then let go. Do not hold this stretch; nerves do not have a good blood supply and you can damage them by stretching too strongly or for too long. Repeat the wrist bend five times on each side. Only stretch one arm at a time.

Pectoral stretch. (See Figure 4.) Clasp your hands together behind your back. Keep your elbows straight and your trunk upright, and pull your arms up as far as you can. You should feel the stretch in the front of your chest. Hold for fifteen seconds, repeat three times.

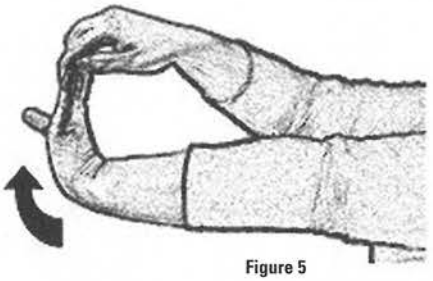


Figure 5

Figure 6

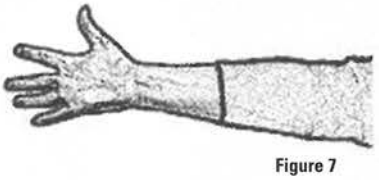


Figure 7

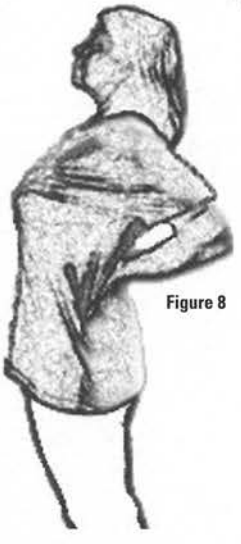


Figure 8

Wrist and finger flexors stretch. (See Figure 5.) Place one arm straight out in front of you, with the palm of your hand facing away. Gently pull your wrist and fingers back with the other hand until you feel a stretch in your forearm/wrist or the palm of your hand. Hold for fifteen seconds, repeat three times on each arm.

Wrist extensors stretch. (See Figure 6.) Place one arm straight out in front of you. Gently pull your wrist and fingers down with the other hand until you feel a stretch in the back of your forearm and wrist/hand region. Hold for fifteen seconds, repeat three times on each side.

Finger flexion and extension. (See Figure 7.) Make a fist, then spread the fingers and thumb open and apart as far as possible. Repeat the movement ten times on each hand.

Lumbar extension. (See Figure 8.) Stand and place your hands in the small of your back. Bend back over your hands to arch your back and exaggerate the curve. Hold this position for fifteen seconds, repeat three times.

Get Help If You Need It

All of the above methods should help you avoid "drummers' maladies." However, nothing is foolproof. At the first sign of injury or discomfort, seek treatment. Don't delay. There are doctors, physiotherapists, and chiropractors who specialize in the treatment of musicians, so seek these out. Also, look for practitioners with special skills in the treatment of your particular condition, such as hand therapists or spinal specialists.

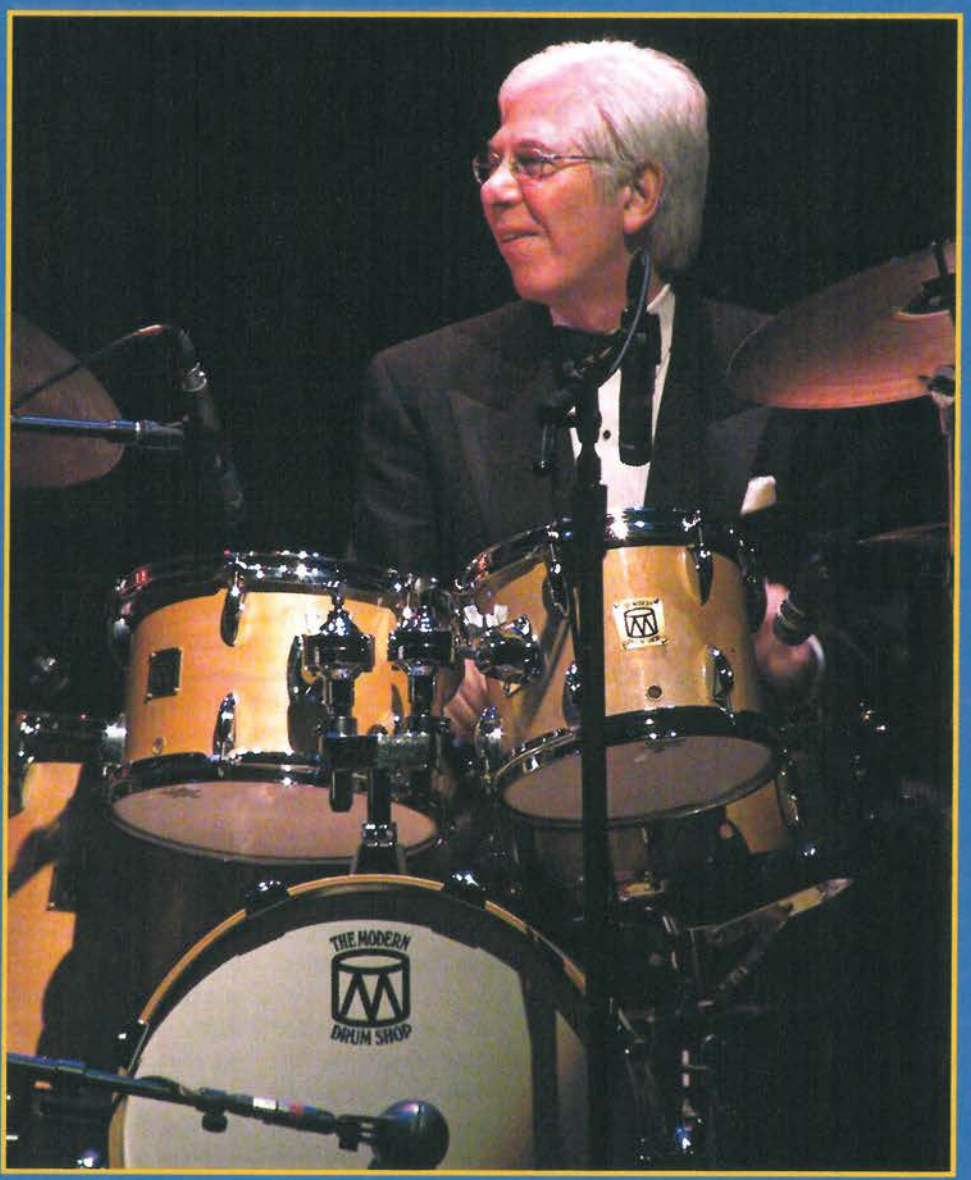
Even with the availability of specialized medical attention, the best idea is still to prevent problems in the first place. By giving some attention to your setup, warm-up and playing techniques, and load-up procedures, you can give yourself the best possible chance of playing and staying well.

Marion Turner is a physiotherapist with eighteen years' experience and a particular interest in upper-limb conditions. A significant number of her private patients are musicians, and she has been a guest lecturer on the subject of injury prevention at the University of Adelaide in Australia.

Dave Brubeck's

Randy Jones

Style & Taste



"Finding your own voice in playing is as much

Among those listed as "drummer" in the *The New Grove Dictionary* of Jazz are, appropriately enough, Elvin Jones, Harold Jones, Jo Jones, Philly Joe Jones, and Rufus Jones. Randy Jones, however, is identified as "English drummer." "The insinuation probably is that English drummers don't swing," Randy suggests.

Anyone who has ever heard Randy with The Dave Brubeck Quartet will be quick to affirm that *this* English drummer can, to use a phrase from the Big Band era, "swing you into bad health." That trait is obvious on such tracks as "Love For Sale" and "On A Slow Boat To China" from the group's newest Telarc recording, *Park Avenue South*, on which Jones drives the band with a mainstream groove that reflects both bebop and swing influences. Jones also has a funky side, revealed on "Crescent City Stomp." His mastery of odd times is evident on the Brubeck staple "Take Five," and his finesse with brushes is effectively displayed during "On The Sunny Side Of The Street." In short, he's a consummate jazz drummer whose playing discredits any claims that British musicians can't play jazz.

Story by Rick Mattingly

Photos by Mike Tracy

a philosophical process as a physical thing."

Of course, considering that Jones has lived in the US for over half his life, one has to question if he's any less American than English at this point. Even when he was growing up in Slough, England—a town about twenty-five miles west of London—American jazz was the music that most inspired Randy to get serious about being a drummer. "My aunt had a recording of Duke Ellington's 'Skin Deep' with Louie Bellson, and that knocked my socks off," Randy recalls. "I told my dad I wanted to play drums when I was about seven. He asked a guy he worked with, who was a musician, if he should get me some drums. The guy said, 'No, he'll grow out of it in a couple of years.' But I didn't, and I finally got some drums when I was ten."

Randy started out playing skiffle, which fell somewhere between English folk and American country music. His only instruction came from a single lesson with a drummer who taught him "a foxtrot, a rumba, a quick-step, and that sort of nonsense."

When Randy was thirteen, his aunt told him about a young man who liked jazz and who was looking for a drummer. "I went to his house," Randy remembers, "and he played me the *'Round About Midnight* album by Miles Davis, an Art Blakey album that had "Nica's Dream" on it, The Gerry Mulligan Quartet album that had 'Walkin' Shoes,' and a Max Roach/Clifford Brown album. He also played a Dave Brubeck album. But I really fell in love with the Max Roach, Art Blakey, and Miles Davis albums. In my subsequent record buying, listening, and practicing, I basically learned to play drums from listening to Max Roach. I could understand everything he did because he always played clearly definable figures."

When he was seventeen, Randy got a job with a rock 'n' roll/rhythm & blues band that played at an American Air Force base in France. He then moved to Frankfurt, Germany, where he worked in clubs. "Those rock 'n' roll clubs in Germany were like slave labor," he says. "You'd work from six or seven in the evening until three in the morning, and barely get enough money to eat. You'd live on sausage and potato salad. But I wouldn't have missed it for the world, and I didn't regard it as a hardship. I would now, but at the time it was great."

Eventually Randy got a job playing behind a Las Vegas-style revue. He soon became music director of the group, which toured in Cairo, Tehran, Lebanon, and Hong Kong. "That's when I really learned to play drums," he says. "I had nothing to do all day but practice."

And yet, Randy didn't consider himself a professional drummer. "I went back to England when I was twenty-one," he recalls. "At that time, every small town had ballrooms with big bands, so there were a lot of opportunities. On the first job I got, the guy asked me if I could sight-read, and I said, 'Not really.' It turned out that I was one of the better sight-readers around. I thought there was some mystical quality that professional musicians had. I knew I could play to a point, but I didn't consider myself a 'real' drummer."

Randy had taught himself to read by buying manuscript paper and writing out rhythms. "I did it mathematically with every combination of 8ths and quarters," he explains. "I wrote pages and pages of that stuff, making sure they added up, and then I would try to play it. I didn't realize it worked as well as it had."

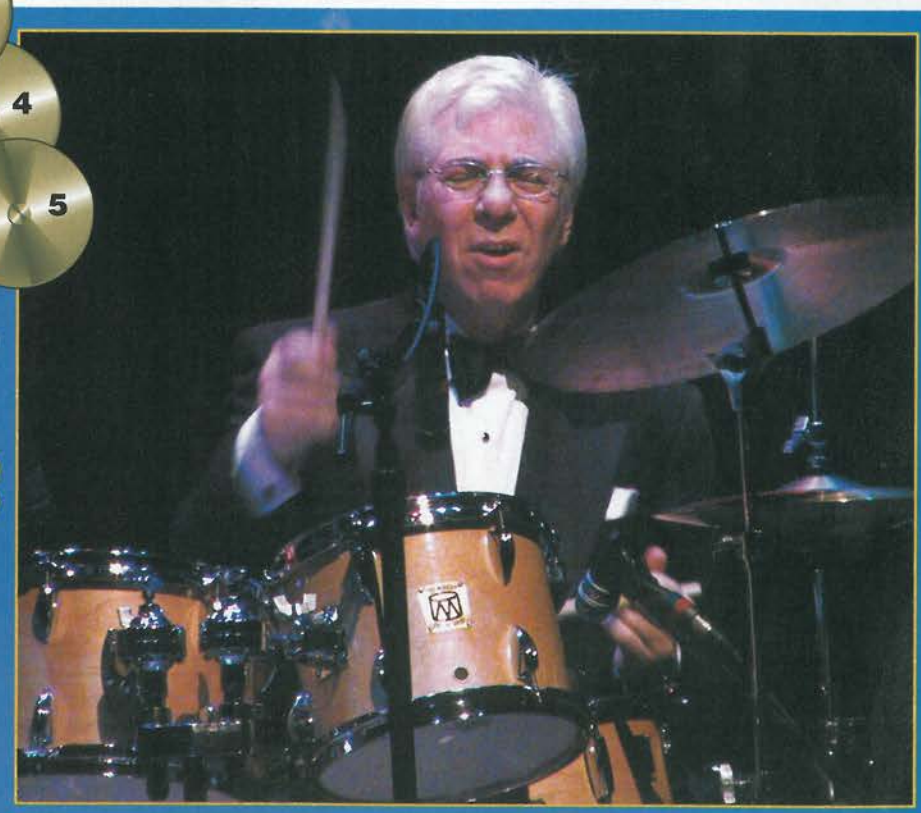
Word got around that Randy was a capable player and reader, and he soon

Randy's Kit

Drums: Modern Drum Shop maple shells with Yamaha mounts
A. 5½x14 maple snare
B. 8x10 tom
C. 8x12 tom
D. 14x14 floor tom
E. 17x18 bass drum

Cymbals: Zildjian
1. 13" New Beat hi-hats
2. 16" K thin crash
3. 19" K light ride
4. 18" K medium ride
5. 17" K crash/ride

Hardware: Yamaha pedals, Pearl cymbal stands
Heads: Remo coated Ambassadors
Sticks: Modern Drum Shop 7A, Regal Tip brushes



started getting calls to do studio work in London. That led to an opportunity to record with a young trumpet player named Maynard Ferguson, who had a rehearsal band in Manchester.

"Playing with Maynard's band was like being in heaven," Randy says. "There was a certain freedom in playing with an actual jazz-oriented big band. Working in the ballrooms and studios wasn't fulfilling to me, so when the opportunity came up to go on the road with Maynard, I jumped at it."

Ferguson enjoyed great success in the States, and started spending most of his time in the US. Of the albums he made with Ferguson during that time, Randy cites *MF Horn 2* as one of his favorites. "The only unfortunate thing about it is that god awful-long 'Hey Jude' at the end," Randy laughs. "But I quite like the rest of the album."

After Randy gave Ferguson his notice in 1973, he decided to stay in the States because he wanted to play bebop in New York. Over the next five years Randy worked with such artists as Buddy DeFranco (with whom he recorded an album titled *Borinquin*), Chet Baker, and the singing duo of Jackie Paris and Anne Marie Moss. He also taught at Bridgeport University in Connecticut, where his students included Dave Weckl and Joel Rosenblatt.

"I can't say that I loved teaching," Randy admits. "But guys like Dave and Joel were very enthusiastic and willing to learn, which made teaching a joy. Both of them were very open and not 'attitudinal' at all. It seems the better someone plays, the less attitude there is. Attitude is generally a mask that pops up when there are insecurities."

Weckl recalls the time he spent with Randy: "I had listened to Randy on Maynard Ferguson's *Live At Jimmy's* record when I was around fifteen," Dave says. "I loved the sound and feel he transmitted through the recording, and I practiced to that record a lot. Later, when I was attending Bridgeport University, my lessons with him were inspiring and helpful. We spent a lot of time on time feel and approach, mostly in the straight ahead/big band area. Randy is a great drummer, and I have fond memories of our time together."

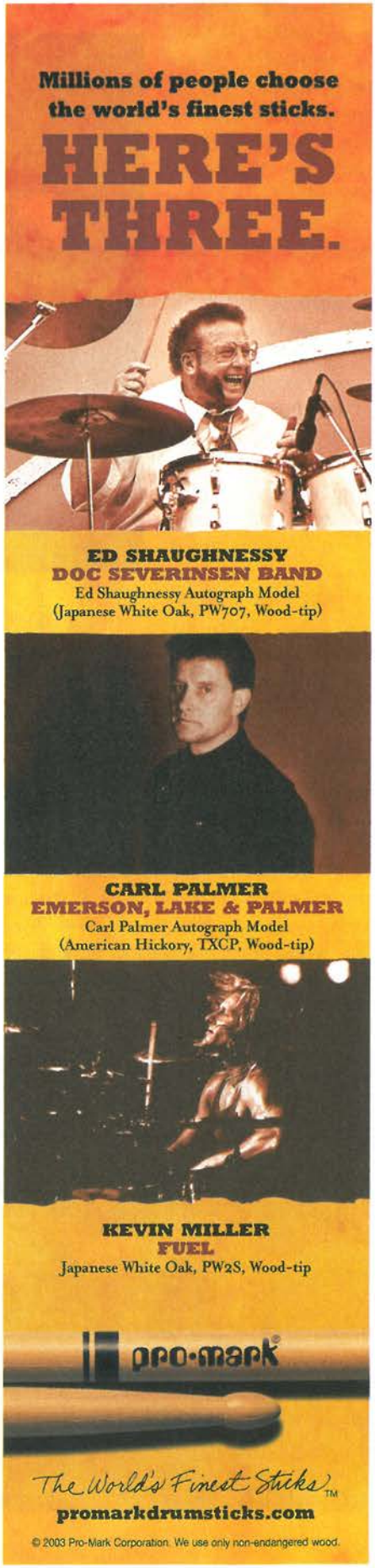
Not having come from a "schooled" background, Randy took an approach to teaching that was different from many others'. "Finding your own voice in playing is as much a philosophical process as a physical thing," he explains. "One of my problems with a lot of drum teaching methods is that they seem a bit backwards. Instead of concentrating on how to hold the drumsticks and make the stroke in the hopes that if you do those things correctly everything will eventually sound right, I think it's equally valid to concentrate on the sound and let the sound lead you to the technique.

"So I wasn't teaching the acquisition of licks; those guys didn't need that from me. I was trying to help students see the possibilities in approaching something mentally instead of just sitting there practicing and practicing. If you can hear it in your mind and then make it sound like what you're hearing, you're there.

"I did some private teaching in New York, too, and sometimes I would get these 'professional drum students.' They'd been to all the clinics and studied with all the famous teachers, and they'd come in with a briefcase full of books that they could play. But if I asked them to improvise an eight-bar solo on 'Bye, Bye Blackbird,' they didn't know how to incorporate anything from those books. They just kept amassing more stuff, but never learned how to apply it. That's the wrong way to go about it. The music should always come first."

In 1978 Randy got a call from Dave Brubeck. "Dave had just hired Butch Miles, but Butch had to work out his contract with Basie, so I was just hired for a summer tour," Randy recalls. "During that tour, we all fell in love with each other's playing and personalities. I've been there ever since."

Randy had long gotten over feeling like he wasn't a "real" drummer, so he wasn't intimidated about following such accomplished players as Joe Morello and Alan Dawson, who had both worked extensively with Brubeck. "On the first gig, Dave asked me how I felt about soloing in 5/4. I told him, 'I have no idea; we'll find out,'" Randy says, laughing. "The bass player always played the 'Take Five' ostinato through the drum solo, so I had that to fall back on. Now I feel complete-



ly comfortable in five, so [bassist] Mike Moore doesn't play it. Initially, though, it was a complete mystery, but I sort of enjoyed it."

Brubeck's two-CD set *Double Live From The USA & UK*, released on Telarc in 2001, has two versions of "Take Five," and the tune is also included on *Park Avenue South*. On all three, the piece is played with a more uptempo, aggressive, bebop edge, compared to the "cool jazz" sound of the original 1959 recording that featured Morello. On the USA version from *Double Live*, Jack Six maintains the bass ostinato behind the drum solo, allowing Randy the freedom to leave space between some of his phrases, similar to Morello's approach in the original. But that's not to imply that Randy merely imitates Joe; the solo statement is very much Randy's own. On the UK version from the same album, bassist Alec Dankworth drops out midway through the drum solo, and on the version from *Park Avenue South*, Randy has the solo all to himself. Each solo is unique and features impressive chops and musicality.

"Brubeck is one of the most enthusiastic, fearless improvisers I've ever known. The guy never rests on his laurels."

Even after nearly a quarter-century with Brubeck, Randy says the gig stays fresh. "Dave is one of the most enthusiastic, fearless improvisers I've ever known," Jones says. "The guy never rests on his laurels. He tries new things all the time in his introductions and solos. He just goes into different areas and allows things to happen, which is remarkable for a guy who's eighty-two years old.

"And it's a mutually nourishing environment," Randy continues. "Sometimes I'll ask Dave what he wants me to do on a certain tune, and his answer is always, 'Whatever you like.' I'm still amazed at Dave's openness. So that's why I never get tired of this gig. I *would* get tired of playing with a band that played the same way all the time."

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Jim Berretta

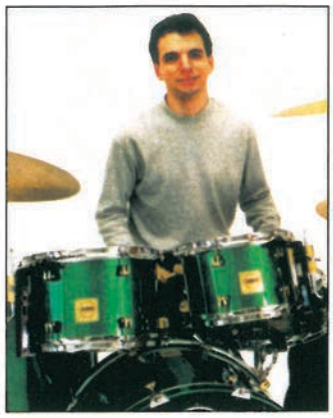
Thirty-two-year-old Jim Berretta from Clearwater, Florida has been a drummer for over two-thirds of his life. Jim cites Phil Collins as an early influence, but everyone from David Garibaldi, Terry Bozzio, and Steve Smith to Morgan Rose and Travis Barker has had a serious impact on him.

The diversity of these influences is prominently displayed on *Life And Death*, the new instrumental CD by Jim's band Mushmosh (cdbaby.com/mushmosh). Mixing electric and acoustic drums, Jim helps Mushmosh jump from industrial rock to jazz and everywhere in between. Jim also plays with the Tampa Bay–area cover band Double Vision. He performs on a five-piece Tama Starclassic kit, and uses Sabian, Paiste, and Zildjian cymbals.

Although playing and recording keeps him busy, Jim still finds time to teach, maintaining a sizable student base. A graduate of the Percussion Institute Of Technology (PIT), Jim knows the value of musical education. He wants to keep teaching, even if he achieves his goal of becoming a well-known touring drummer.

Jim puts it this way: "To be able to have my students say, 'Yeah, my drum teacher is touring and I have tickets to check him out at the St. Pete Forum tonight, I'm so stoked,' would be very cool."

Tony Genovese Jr.



Tony Genovese, thirty-three, from New Hyde Park, New York, began playing drums when he was just six, and has made a career out of drumming ever since. Recording, teaching, touring, working at a drum shop, and even coordinating drum clinics for national artists...there isn't much Tony *hasn't* done.

While attending Five Towns College, Tony was fortunate enough to study with two of his influences, Frank Marino and Frank Bellucci. Other drummers Tony has drawn inspiration from include Buddy Rich, Steve Gadd, Neil Peart, and Kenny Aronoff. After graduating with a dual degree in performance and instrument repair, Tony toured the country with an acclaimed Doors tribute band. He has recently begun performing with R&B chanteuse Geri King.

Tony is also the manager of Curtain Call Music And Productions (www.curtaincallmusic.com). With Curtain Call, Tony provides "rhythm, movement, and drumming" workshops to educational organizations. These interactive programs teach students how rhythm functions in music. Those who have worked with Tony describe his clinics as "energetic," and have raved about his communication skills with students of various ages. The Curtain Call workshops conclude with the students drumming, accompanied by Tony on his drumset.

Tony plays GMS drums and Istanbul cymbals. He also uses Vater sticks, Evans drumheads, and an Alesis DMS module.

Kevin "KC" Crowley

Kevin "KC" Crowley has been playing drums since he was in diapers (and has the pictures to prove it). Now thirty-nine and living in Tewksbury, Massachusetts, KC plays with the blues/rock/soul group The Rampage Trio (TheRampageTrio@theworld.com).

The Rampage Trio has just released their third CD, *Let's Turn It Up!*, on Metronome Records. Their busy touring schedule has them playing over one hundred shows a year in New England. This rigorous schedule has paid off with a burgeoning fan base and the opportunity to share the stage with Otis Clay, Buckwheat Zydeco, Roomful Of Blues, and Donna The Buffalo. KC tours with a set of Tama Starclassic Birch drums, Zildjian cymbals, Evans drumheads, and Vic Firth sticks.

KC's playing on *Let's Turn It Up!* gives the blues-boogie combo its boozy swagger. His solid groove attests to the fact that he was raised on Al Jackson Jr.'s drumming on old Stax and Motown records. Although KC admits that "drums, drummers, and drumming" have always captivated his one-track mind, his musical versatility proves to be a valuable asset to the Rampage Trio. KC not only plays drums, but also shares vocal duties and plays harmonica as well.

Another important aspect of KC's playing is his showmanship. "I feel it helps the band connect with the audience," he says. KC lists Dino Danelli, Keith Moon, and Gene Krupa as influences in developing his visual style. This side of his playing has helped KC gain recognition. "All my life, everyone has known me as 'the drummer'," KC says. "It always felt like a crown on my head, and it still does!"

Editor's note: This edition of On The Move *was prepared by* MD *intern Mike Lang.*

If you'd like to appear in *On The Move*, send us an audio or video cassette of your best work (preferably both solo and with a band) on three or four songs, along with a brief bio sketch and a high-quality color or black & white close-up photo. (Polaroids are not acceptable. Photos will not be paid for or credited.) The bio sketch should include your full name and age, along with your playing style(s), influences, current playing situation (band, recording project, freelance artist, etc.), how often and where you are playing, and what your goals are (recording artist, session player, local career player, etc.). Include any special items of interest pertaining to what you do and how you do it, and a list of the equipment you use regularly. Send your material to On The Move, Modern Drummer Publications, 12 Old Bridge Road, Cedar Grove, NJ 07009. Material **cannot** be returned, so please **do not** send original tapes or photos.

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2004: A Drum Odyssey

Monolith Odyssey Series Drums And Nexus Mounting System

Canada's Monolith Composites is known for their unique Stratus and Stargate series of carbon-fiber drums, along with their ultra-lightweight carbon-fiber SpaceRACK drum rack system. They've now entered the field of wood drumkits with their Odyssey series.

The new kits feature all-maple shells fitted with low-mass, solid machined-brass lugs. Pearlescent finishes let the natural wood grain show through, but still shine and catch colors under stage lighting. Bass drums feature the Accu-vent venting system, which allows the drums to be used with un-ported front heads for improved low-end response and tonality. Bass drums are also available with a suspension-design internal microphone mount.

Odyssey drums also come with Monolith's new lightweight Nexus G2 carbon-fiber isolation tom-mounting system. (It's also available on the company's other drumkit series.) A three-point bracket attaches at two upper lugs and the bottom rim of each drum to provide stability. The bracket fits toms from 8" to 16". It can accept any brand of drum-mounting hardware, and is available as an after-market item for use on any kit.

(888) 858-3786, www.monolithdrums.com.

Symphonic Success

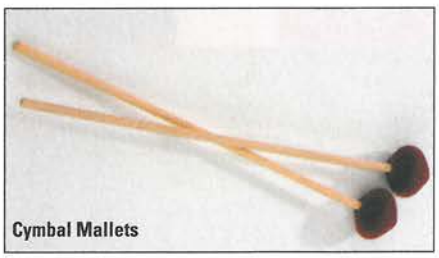
Sabian Band & Orchestra Instruments And Accessories

Sabian has introduced two series of triangles in 4", 6", 8", and 10" sizes, made from 3/8"-diameter B8 phosphor bronze rod. Orchestral B8 models ($40 to $70) are considered ideal for most band and orchestral repertoires. Symphonic Hand Hammered models ($80 to $115) are more complex, with distinctively different overtones suitable for all symphonic applications. Stainless-steel 9"-long strikers in 1/8" ($4.50), 3/16" ($4.75), and 1/4" ($5) diameters are also available. A complete set of strikers (in a storage bag) is available at $20.

Tom Gauger CrashCaddy

Sabian's Triangle Clip ($10) hangs a triangle from the lip of a music stand, while the Triangle Holder ($40) consists of a multi-clamp fitted with an L-arm and suspension string that can be attached to any vertical tube. Related accessories include zippered nylon triangle carry bags ($6-$12) and a complete triangle and striker attaché that holds four triangles and three strikers ($25).

Also new from Sabian are cymbal mallets. Symphonic Articulation mallets have a small, hard head for accents or passages that require striking a suspended cymbal in rapid succession. Symphonic Crescendo mallets are softer and produce a smooth crescendo at any volume. Both models include professional rattan handles and woven heads.



Cymbal Mallets

New Crotale Mallets feature black birch handles and white phenolic balls in either 7/8" or 1" diameter. The Fortissimo produces a strong fundamental tone. The smaller Mezzoforte model produces a less penetrating tone when striking a crotale with the same velocity.

Two new accessories were designed in conjunction with the Boston Symphony's Tom Gauger. The CrashCaddy is a nylon carry bag that can be fitted over a standard music stand and used as a cymbal cradle. The padded bag eliminates contact sounds when the cymbals are placed into it. The Standpad is a padded nylon cover that fits snuggly onto a music stand and allows it to serve as a portable orchestral tray table for sticks, mallets, and small instruments.

(506) 272-2019, www.sabian.com.

Funny Name...Nice Drums

EPEK Drums

EPEK drums came onto the Canadian music scene just over two years ago, and are now available in the US. The line offers maple shells in a wide array of custom sizes and ply configurations, in either non-reinforced True shells or reinforced E-Focus shells. This variety is said to give drummers "virtually limitless choices when building 'dream kits.'" Sparkle and fade finishes are an EPEK specialty, as are hand-made 36-ply maple wood hoops (with hoop-mounted snare strainers and tom mounts available) and multi-ply vented snare drums. Birch drums will be offered in the near future.

The people at EPEK focus on attention to detail, customer service, and relationships with drummers. For the time being their drums are available directly from the manufacturer.

(306) 359-3735, www.epekpercussion.com.

Homage To Herb

Pro-Mark ZX5A Stick And New Stick-Matching Machinery

Pro-Mark has reintroduced one of its most popular models, the ZX5A. The stick is 16" (406 mm) long and .551" (14 mm) in diameter, with an acorn-shaped wood tip. It's made of Shira Kashi Japanese white oak, and has a black nylon cap and red ring at the butt that provide a distinctive appearance. The cap also boosts the versatility of the stick. Where the wood tip produces a warm cymbal sound, the plastic-capped butt can be used on a cymbal bell for extra clarity.

The ZX 5A is Pro-Mark founder Herb Brochstein's favorite model. To honor him, the company has dubbed it the Herb Brochstein model. Each pair will carry his autograph. Suggested retail price is $14.95 per pair.

Pro-Mark's weight-matching machine

Pro-Mark has also installed state-of-the-art weight-matching and pitch-pairing machinery in its new Houston factory. Weight-matched sticks are now paired within a difference that is undetectable by human hands. After weighing is completed, the sticks are put through a high-tech pitch-pairing machine that matches sticks so closely in tone, the differences are "virtually indistinguishable to the human ear."

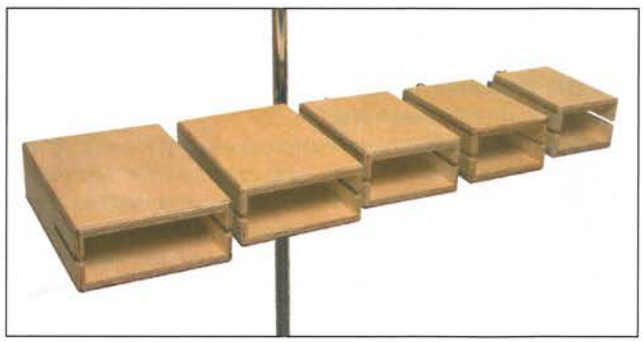
(877) PRO-MARK, www.promarkdrumsticks.com.

Swamp Things

Black Swamp Percussion Tone Blocks

Black Swamp Percussion is pleased to introduce their new line of Tone Blocks to the percussion market. The set of five blocks produce a brighter, more focused sound with a higher range than the existing Black Swamp Bentwood Temple Blocks. They're made from high-quality Finnish birch plywood, and come mounted on a five-post bar that can easily attach to a cymbal stand. Each block can also be removed by its individual multi-clamp and mounted to any 3/8" or smaller rod for versatile percussion setups. The clamps are totally isolated from the blocks with rubber bushings for the purest tone possible. Tone Blocks are sold in sets of five on a mounting bar; they're also available individually.

(616) 738-3190, www.blackswamp.com.



The Tom And Scott Show

Vic Firth Thomas Lang And Scott Phillips Signature Sticks

The Thomas Lang Signature stick, designed by the Austrian-born session drummer and technical phenom, features a large shaft and an oversized teardrop tip designed to produce a thunderous sound on the drums. The hickory stick is 16⅛" long by .650" in diameter.

Scott Phillips of Creed lends his name to a stick with a slightly enlarged 5B shaft and a short teardrop tip for a very focused sound. Also in hickory, the stick measures 16 11/64" long by .605" in diameter.

(781) 326-3455, www.vicfirth.com.

The Reference Shelf

Thomas Lang: Creative Control **(Hudson Music)**

This two-disc DVD showcases Thomas Lang's advanced hand and foot technique, including his speed, control, finesse, and four-way "interdependence." Also displayed are the showmanship, musicality, and imagination that have brought Thomas to the attention of the worldwide drumming community.

Sections include applied rudiments and orchestration, dynamic foot control, stick tricks, ergonomic mechanics on the drumkit, advanced interdependence and coordination, multi-pedal orchestrations, and more. Also included are a photo gallery and extensive bonus footage of Thomas performing loops and musical selections.

The DVD features separate audio files for all of the solos, fills, and exercises. With a computer and available software, players will be able to loop any of the exercises or performances, and can even change tempo without affecting the pitch. Retail price is $49.95.

(888) 796-2992, www.hudsonmusic.com.

Dennis Chambers: In The Pocket **(Warner Bros.)**

This special DVD provides insight into Dennis Chambers' drumming as a soloist and in inspired performances with former bandmates. Features include exclusive video from Dennis's home library, performances from the Warner Bros. library, Dennis's photo album, and Internet connectivity. List price is $39.95.

(800) 327-7643, www.warnerbrospublications.com.

Ultimate Beginner Series Jr.:
Learn Basic Drums **(Warner Bros.)**

Learn Basic Drums teaches the beginning steps of drumming through the context of an entertaining story that is also educational. The DVD covers everything from different types of drums and cymbals to setting up, correct playing, musical terms, and finding beats. Special features include legendary artist performances, printable reference materials, Internet connectivity, and more. Retail price is $16.95.

(800) 327-7643, www.warnerbrospublications.com.

Fred Dinkins: It's About Time **(Warner Bros.)**

This comprehensive book/CD package is intended to help teach time. It's a complete resource for teachers and students, with live music play-alongs. The exercises in the book and practice CDs will help identify good and bad timekeeping habits, and will assist the player in deciphering between "playing notes" and "performing music." Featured are play-along examples and demonstrations from Dennis Chambers, Ricky Lawson, and Harvey Mason, plus an all-star band performing the accompaniment tracks. Retail price is $24.95.

(800) 327-7643, www.warnerbrospublications.com.

Have Fun Playing Hand Drums:
Bongos, Congas, And Djembe **(Warner Bros.)**

This DVD series is designed to show the beginning hand drummer a fun and creative approach to playing immediately. Author Brad Dutz covers everything about playing hand drums in a step-by-step fashion. Special features include interactive drums from around the world, performance applications of educational material, additional product previews, and DVD-ROM features. Each title retails for $29.95.

(800) 327-7643, www.warnerbrospublications.com.

Mike Sturgis: 100 Tips For Drums You Should Have Been Told **(Warner Bros.)**

This book/CD package is said to contain everything one needs to know about playing drums. It includes quotes and tips from key figures in the drumming world on choosing a kit, hand technique, different music styles, auditions, and recording live in the studio. The CD offers examples for each of the rhythmic exercises and grooves covered in the book. Retail price is $24.95.

(800) 327-7643, www.warnerbrospublications.com.

George Howard: Getting Signed!
An Insider's Guide To The Recording Industry **(Berklee Press)**

George Howard's *Getting Signed* is written from inside the recording industry. The former Rykodisc president and creative director of Zomba Music illuminates what artists should and shouldn't do to have a chance of getting heard. The author includes some of the great success stories in the music business, as well as guidance aimed to help aspiring artists.

(617) 747-2666, www.berkleepress.com.

Eric Beall: Making Music Make Money:
An Insider's Guide To Becoming Your Own Music Publisher **(Berklee Press)**

Eric Beall's *Making Music Make Money* provides an insider's view of the music publishing business, and offers practical tips to help songwriters assume their rightful role as a publisher of their own music.

(617) 747-2666, www.berkleepress.com.

They're Baaaaack!

Slingerland American-Made High-End Sets Return

Slingerland has brought their high-end drum production back home to America. The Slingerland USA models are handcrafted in Conway, Arkansas by Gibson luthiers known for their creativity and fine workmanship. (Gibson is the parent company of Slingerland.) The drum line features newly designed instruments—including kits with a leopard-skin finish—as well as traditional favorites such as the Studio King snare and the Buddy Rich and Gene Krupa sets. Slingerland will continue to offer instruments made overseas through Gibson's Internet-based direct sales division, Musicyo.com.

(615) 871-4500, www.slingerland.com.

Drums In Space

OrbiTone Drums

OrbiTone offers two new drumsets for aspiring drummers. The five-piece Stage series and E-Series kits are said to deliver the sizes, configurations, and quality demanded by top educators and discerning drummers on a budget. The Stage series ($499) features a 16x22 bass drum, 8x10 and 9x12 rack toms, a 16x16 floor tom, and a 5½x14 wood-shell snare. Available colors are Metallic Blue, Metallic Red, and Jet Black. The E-Series ($399) features jazz–style sizes, including a 16x20 bass drum, 8x10 and 9x12 rack toms, a 14x14 floor tom, and a 5x13 wood-shell snare. It's available in Metallic Blue, Metallic Red, and Metallic Silver. Both models include hardware, cymbals, and a throne.

OrbiTone shells are made of basswood, mahogany, and birch molded under heavy pressure. Bearing edges are precision-cut for a musical drum sound. Stage Series hardware is extra-heavy-duty. E-Series hardware features double-braced legs, a die-cast hi-hat frame, ratchet-style cymbal tilters, and folding bass drum spurs. Orbitone drums are distributed in North America by Taye Drums.

(877) 709-8293, www.OrbiToneDrums.com.

E-Series
Metallic Silver

Stage Series
Metallic Red

And What's More

Attack Rings from **Attack Drumheads** are designed to dampen drumhead overtones. They can be put on and taken off heads any number of times with no damage, because they use no adhesive. The rings are sold individually rather than in packs, allowing drummers to buy only the sizes they need. They come in sizes from 10" to 16", and range in price from $5.50 to $7.00.
(330) 482-5750, www.universalpercussion.com.

Vater's new Cymbal Bag features sturdy nylon construction for great cymbal protection. It features "backpack-style" shoulder straps for easy carrying, as well as soft sectional dividers inside the bag to keep cymbals separate from one another. A round outside pocket is sized to store hi-hat cymbals or accessories. List price is $69.95.
(781) 767-1877, www.vater.com.

Puresound Percussion is currently including a free Kevlar bass drum patch with specially packaged Speedball Beaters. The adhesive-backed impact patch is designed to add more punch to any bass drum's sound, while protecting and extending the durability of the head.
(800) 479-5559, www.puresoundpercussion.com.

Pearl's new full-size Ganzeiro picks up where its 2000 MIPA Award-winning sibling, the Mini Ganzeiro, left off. Three sets of platinellas (jingles) and a shaker handle are said to provide a samba sound achievable by no other single instrument. List price is $59.
(615) 833-4477, www.pearldrum.com.

AKG's K 301 XTRAs are semi-open, large-diaphragm headphones said to provide audiophile-grade sound. They feature AKG's patented VariMotion XXL transducers, which are designed to deliver high sensitivity, low impedance, and superb unit-to-unit performance. K 301 XTRAs are also said to produce deep bass, transparent mids, and extremely well-defined highs, making them appropriate for use in professional studios. Their high sensitivity and low impedance also allow them to be used for practice purposes with low-output audio devices like CD players, computers, and MP3 players.
(615) 620-3800, www.akgusa.com.

Percussion Plus has upgraded their popular PP2000 entry-level drumkit. The PP2000 Power Tom Outfit now features a bigger (16x22) bass drum, a 5½x14 six-lug metal snare drum, 10x12 and 11x13 six-lug rack toms, and a 16x16 six-lug floor tom. All wood drums feature 9-ply cross-laminated shells. Additional features include double-braced stands, a single bass pedal, and die-cast tom mounts and spurs. The kit is offered in ten different colors, at a list price of $650.
(800) 356-4326, www.mbtinternational.com.

Precision Drum Company has added wood rims to their product line. Unlike standard and "hide-a-head" wood hoops, the new wood rims do not require the use of claws or spacers under lugs. They're said to be lightweight, interchangeable with metal rims, and extremely rigid, and to increase the warmth of any drum's sound. The rims are custom-crafted using Keller 100% maple shell stock, and are available unfinished or custom stained and finished per order. Sizes range from 6" to 24". Retail prices range from $60 to $165 per unfinished rim.
(888) 512-DRUM, www.precisiondrum.com.

According to **Keller Products**, their new VSS drum shells provide enhanced wall integrity and strength, resulting in an improved vibrating sound source. Through the use of regenerated vibrations, Keller claims, VSS drum shells also help improve head response and increase drum performance. The new shells are designed to provide drum manufacturers and do-it-yourself builders with cleaner entry and exit for drilling, as well as improved stability for finishing. The manufacturer states that musicians can expect drums that incorporate VSS shells to deliver "a wider tonal range, more resonant frequencies, and noticeable volume increases."
(603) 627-7887, www.kellerproducts.com.

Extensive information on the history and availability of **Johnny Craviotto**'s handcrafted solid drumshells, along with a virtual factory tour, can now be seen at **www.craviottopercussion.com**. In addition to photos and descriptions of the legendary drum-maker's solid maple and exotic wood drumshells, the site contains a gallery of news, plus details on Craviotto's exclusive snare drums made from 700-year old birch and maple salvaged from the bottom of Lake Superior.
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ALBUMS

Oteil & The Peacemakers

The Family Secret (Artists House)

On *The Family Secret*, Allman Bros. bassist Oteil Burbridge reveals composing skills of depth and emotion. Including instrumental and vocal material, Oteil's ensemble swings from jazz to funk to rock in a uniquely cohesive Southern fashion. This unusual combination of styles works well primarily because of the players' open-minded musicianship. Drummer **CHRIS FRYAR** in particular blends an unrestrained, sensitive, and jazzy feel with strong funk chops. A bonus DVD with footage from the recording session, artist commentary, 24-bit stereo and surround mix, a bass lesson, MP3s, and artist interviews make this an outstanding value. (www.artistshousemusic.com) **Mike Haid**

The Weakerthans

Reconstruction Site (Epitaph)

Now on their third full-length, Canada's Weakerthans have expanded their straight-forward mellow punk groove to include slivers of folk and country. **JASON TAIT**'s drumming on the fantastic *Reconstruction Site* is wholly on-point throughout—sophisticated enough to attract ears, yet restrained enough to let the song breathe. From the syncopated hi-hat/snare bridge of "The Reasons," to the chorus setup of "Time's Arrows," to the uptempo tom interplay of "Our Retired Explorer," Tait always pays particular attention to song dynamics and follows accordingly. **Waleed Rashidi**

Steve Howe's Remedy

Elements (InsideOut)

You've gotta love a prog-rock album that starts with bird sounds. Steve Howe should know a thing about that. His day gig, Yes, kicked off their classic album *Close To The Edge* that way. And like that album, Howe's latest solo project covers many stylistic bases fast, beautifully played every time. The drummer is Steve's son, **DYLAN HOWE**. Great feel (a Yes staple) is but one of this guy's strengths. Patience, quick reaction time, and ballsy fills are others. He even swings like an old vet. An excellent way for Yes fans to kill time between albums. **Adam Budofsky**

Year Of The Rabbit

(Elektra)

Formed from the ashes of Ken Andrews' previous projects Failure and On, Year Of The Rabbit's debut gleams as the producer/frontman's best recording to date. That's thanks in large part to a cast he assembled that's more than up for the challenge, including former Shiner drummer **TIM DOW**. From the disc's launcher, "Rabbit Hole," where Dow simply *explodes* into the choruses á la Foo Fighters, to the gentle quarter-note thumps in "Last Defense" and his picture-perfect 7/4 groove on "Strange Eyes," *Year Of The Rabbit* is a thrilling alternative-rock listen, recorded with Andrews' trademark impeccable production to boot. **Waleed Rashidi**

The Aquarium Rescue Unit

The Calling (Inio Music)

This big ol' bucket of soulful Southern fried rock drips with a seriously greasy funk attitude. Featuring an all-star line up of monstrous Southern rock players—bassist **Oteil Burbridge** (Allman Bros.), keyboardist **Kofi Burbridge** (Derek Trucks Band), and guitarist **Jimmy Herring** (The Dead)—*The Calling* is held tightly together by the viciously grooving **SEAN O'ROURKE**, who drives this catchy and hook-filled collection with authority and tasteful chops. (www.aquariumrescueunit.com) **Mike Haid**

Ohm (Lion Music)

Chris Poland (guitars), **Robertino Pagliari** (bass), and drummer **DAVID EAGLE** make up Ohm, a unique power trio that derives influences from early jazz-rock fusion. But the band doesn't take things so far out that they lose a solid sense of structured composition. Eagle's drumming is very orchestrated, percussive, and funky, with a solid rock feel. Behind a thick, punchy-sounding kit, his keen sense of musicianship keeps him from falling prey to the deadly "chops for chops' sake" syndrome. The overall sound of Ohm is one step beyond the likes of Joe Satriani and Steve Vai, with a little more sense of adventure. (www.lionmusic.com) **Mike Haid**

Vijay Iyer

Blood Sutra (Artists House)

Upsetter Iyer totters the edge. Like a hyper-Monk, the jazz pianist explores fascinating dissonance and angular melodies. But his distinctive, raging rhythmic comps come from another realm. It's an explosive yet tightly sophisticated harmonic/rhythmic style. Joining the fray is **Stephen Crumb** (bass), **Rudesh Mahanthappa** (alto), and drummer **TYSHAWN SOREY**. Sorey builds up a muscular jazz wall of sound informed by funk and rock feels. The seemingly volatile drum barrage is supported by focused form, logic, and groove. As in the finest of forefront jazz, it's clear the pilots are in control, but it all still feels blissfully dangerous. **Jeff Potter**

rating scale — poor — classic

Krotala (eterra music productions)

The unique musical vision of Krotala, founded by members **PETROS KOURTIS**, **ANDREAS PAPPAS**, and **VANGELIS KARIPIS**, is not something to miss. This

Greek percussion group works both with original and traditional Greek material, building percussion-based pieces that feature instruments from around the world playing some great rhythms. From the hypnotic bendirs and chants of "Byzantine Memories" to the various hand drums playing around the programmed groove of "Children Of The Earth," the music continually impresses. And whether they are adding African, Brazilian, or urban influences to their material, an engaging sound world is created each time. (www.krotala.gr) **Martin Patmos**

Spineshank

Self-Destructive Pattern (Roadrunner)

Pure metal has been largely abandoned these days—particularly with the present popularity of mutant offspring like rap-metal, death-metal, and metallic hardcore. But artists like Spineshank persist, and the crowds are still listening. On *Self-Destructive Pattern*, drummer **TOMMY DECKER** carries most of the act's weight, whether he's pile-driving choruses ("Falls Apart"), getting a little funky ("Forgotten"), or dipping into an all-out blast-beat slaughter-fest ("Consumed"). Straightforward metal's not the easiest place to be as of late, but with performances like that of Decker, it will always attract a certain amount of attention. **Waleed Rashidi**

Just Drums (feverpitch)

This collection of experimental percussive music by various drummers is

interesting, if inconsistent. The music, some improvised and some composed, is mostly acoustic, with a few electronic pieces. **GREGG BENDIAN**'s crackling solo starts things off. **JOHN HOLLENBECK** offers a stunning demonstration of metric modulation mixed into his abstractions, blending ethnic percussion with his kit. Elsewhere, the great composer/drummer **GERRY HEMINGWAY** is well represented. The liner notes could be more informative, and a couple of tracks suffer from poor recording quality. Nonetheless, this a unique mix of drumming ideas. (feverpitch70@hotmail.com) **Martin Patmos**

King's X

Black Like Sunday (Brop!/Metal Blade)

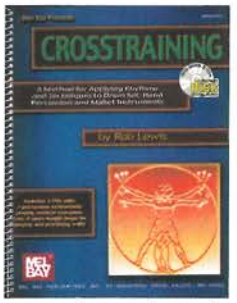
Black Like Sunday features freshly recorded material that this artful power trio wrote and performed live before they crowned themselves King's X. Contrary to expectations, this is hardly a blasé stopgap disc. *Black*, in fact, is packed with choice cuts. **JERRY GASKILL**'s drumming wonderfully suits the band's ultra-melodic songs, which usually sound more gritty than the tunes King's X would come up with years later. Gaskill's grooving reggae beats on "Johnny" and "Dreams," hefty attack on the metallic title track, and primal toms on the eerie "Screamer" help reveal a bright period in the group's history. **Jeff Perlah**

BOOKS

Crosstraining

by Rob Lewis (Mel Bay)

level: all, $24.95 (with two CDs)



Crosstraining is guaranteed to provide many open-minded drummers with something of a paradigm shift. The concept is the application of rhythms and techniques—specifically mozambique, baiao, funk, guaguanco, samba, merengue, and baladi, as well as triplet-based meters and the rudiments—to the drumset, hand percussion, and mallet instruments. It's an easy and effective way of achieving new colors and opening up some fresh grooves that could fit many situations. **Robin Tolleson**

Studies In Drumset Independence, Volume Two

by Todd Vinciguerra (Mel Bay)

level: beginner to intermediate, $14.95

Studies builds on Vinciguerra's earlier book, first adding 16th-note hand and 8th-note foot patterns to his bag of beats. The author then adds 16th-note foot patterns. Exercises build on each other, adding stickings to produce more complex or syncopated grooves. By the time you've completed this book, you've been over a nice arsenal of funk, hip-hop, and rock beats, and your hands and feet are accustomed to playing *with* and *opposite* each other at all different points in the bar. The riffs are organized well, but with no CD included, the price does seem a few bucks high. **Robin Tolleson**

Ronnie Magri And His New Orleans Jazz Band

Shim Sham Revue (Jubilee Music)

Don't let your mama catch you listening! On this unique disc, drummer/bandleader Magri recreates a '50s-style New Orleans burlesque show that enjoyed a successful run at the French Quarter's Shim Sham Club. Sans the Live Girls, the music stands on its own. Revving up burlesque tunes spanning the '30s, '40s, and '50s, the septet manages to be fun but not jokey, mainly because the players respect authenticity and know how to pay homage to good sleaze. Magri shuffles, struts, and swings with understatement and slushy propulsion. And his slower beats could corrupt youth. Best enjoyed while ogling French postcards. (www.louisianamusicfactory.com) **Jeff Potter**

Bumcello

Nude For Love (Tot ou Tard)

Classically trained, distortion-loving cellist meets otherworldly drumset stylist—both torqued on exotic sounds and high-viscosity French roast. What else do you need to incite some world-acousti-techno madness? Listening to Bumcello's far-flung third disc, apparently not much. French-Iranian drummer **CYRIL ATEF** provides a strong argument for sonic diversification, dispensing insanely hip, wacky-ass beats in every flavor. Atef is simply a monster, pulling off carefree disco-funk as easily as hip-swiveling Haitian kompa and thickly settled bikutsi 6/8—all with a neurosurgeon's precision and sneaky personal stamp. Brew up a pot, pump this sucker, and say *oui* to the weirdness, people. **Seth Cashman**

Morbid Angel

Heretic (Earache)

With the strength and focus of a prizefighter, **PETE SANDOVAL** attacks his bass drums like a punching bag. In fact, he spends so much time blasting quadruplets and sextuplets with his feet that *Heretic* could probably win an award for most bass strokes ever on a long-playing album. More remarkable is Sandoval's endurance; just when the tempo can't get any faster, he doubles it. Speed metal is the name of the game, but *Heretic* springs plenty of surprises. A spooky chamber-music break, a wartime march, and unsettling moments when guitars flutter like airplane propellers complement the pummeling nicely. **Michael Parillo**

Allan Holdsworth

All Night Wrong (Favored Nations)

Iconic jazz-rock fusion guitarist Holdsworth dislikes—actually, *fears*—live records. It's hard to understand his consternation. Holdsworth turns in his usual stellar performance here, and his seminal rhythm section (**Jimmy Johnson** on bass and **CHAD WACKERMAN** on drums)—sketches the framework for the music even as the duo paints outside the lines. Wackerman conjures a feast for the ears rife with China flares, clanging bells, and popping tom tones. Live recordings may scare the bejabbers out of Holdsworth, but after listening to the percussive fury in "Zone" and "Water On The Brain, Part II," apparently that hasn't rubbed off on Wackerman. **Will Romano**

Gongzilla

East Village Sessions (Lolo)

Best known for his agile steamroller drumming with Allan Holdsworth, **GARY HUSBAND** has spent the past few years playing piano in his jazz trio. But the UK musician stills commands an Einstein-like pummel on *East Village Sessions*. A master of restraint, Husband adds intelligence and weight to the marimba-mad sound of Gongzilla (including guitarist **David Fiuczynski**, bassist **Hansford Rowe**, and mallet master **Benoit Moerlen**). He creates helmet-hard patterns on "Haniface," bashes like a backwards Bonham on "Aquila," assimilates a graceful butterfly on "Ging Gong," and drops deep tribal thumping in "The News." Husband is a study in truly complementary and intuitive drumming. **Ken Micallef**

DVDs

Pink Floyd

The Dark Side Of The Moon (Eagle Vision)

level: all, $20.98

The definitive discussion of **NICK MASON**'s underrated drumming with Pink Floyd has yet to be released. And the new *Dark Side Of The Moon* DVD, from Eagle Vision's wonderful Classic Albums series, doesn't change that situation. But for anyone remotely interested in the making of this famously influential album, this package is essential viewing. Interviews with all the bandmembers, designer Storm Thorgerson, and engineer Alan Parsons—often at the 24-track desk, isolating parts for our rapturous attention—reveal participants who are still proud of their gargantuan accomplishment (and rightly so). Lots of solo performances of the album's songs neatly bring the music up to date. What a shame songwriter Waters and singer/guitarist Gilmour can't be in a room together. When they were getting along, few rock bands balanced emotion and invention as well. **Adam Budofsky**

Chick Corea

A Very Special Concert

level: all, $19.99

This 1982 concert reunited former Return To Forever bandmates **Chick Corea**, **Stanley Clarke**, and **LENNY WHITE**, along with late sax legend **Joe Henderson**, in an acoustic jazz setting. This outstanding lineup performed only two shows, the first in New York and the second in LA. The band was stuck in New York due to bad weather, and were forced to hustle to the LA show from the airport, performing in the clothes they wore on the plane. Despite the hurried events, these musicians are in rare form, performing original compositions by Corea, Clarke, and White. Lenny swings hard and plays an impressive solo with a unique right-handed traditional grip. Songs include "L's Bop," "Why Wait," "500 Miles High," and "Guernica." Included is an insightful interview with one of the concert's producers, Gary Legon. **Mike Haid**

Bela Fleck & The Flecktones

Little Worlds (Columbia)

On this diverse three-CD collection, percussionist/drummer **FUTURE MAN** (aka RoyEl) finger-punches his Drumitar (Future Man's own creation—think SynthAxe); kicks an X-Drum (think bass drum in a sound chamber); slaps a cajon; and hunts and pecks on the RoyEl piano (a key pad patterned after the periodic table of elements), while a number of helping hands contribute a world music vibe via tabla, bodhrán, kanjera, and ghatam. Though a triple-CD work is commendable in its ambition, a double would have offered a sufficient sampling of Fleck's blues-country-jazz-hip-hop flavor with less fat. (A single-CD version is also available.) Special guests include **Derek Trucks**, **Bobby McFerrin**, members of **The Chieftans**, and New York Yankees centerfielder **Bernie Williams** on guitar. **Will Romano**

Wellwater Conspiracy (Transdreamer/Megaforce)

After spending the last decade sitting behind the kit with Soundgarden and Pearl Jam, **MATT CAMERON** doesn't have to prove anything to anyone, except himself. Which is why Matt is singing and strumming (and of course drumming) on the new, self-titled album by Wellwater Conspiracy. The eleven loose psychedelic garage rock songs here showcase Cameron's thick snare tone and the syncopated beats that have been his trademark with Pearl Jam. While this collection certainly doesn't overshadow any of the platinum albums in Matt's impressive résumé, it proves that Wellwater Conspiracy knows how to have more fun than Soundgarden or Pearl Jam ever did. **Mike Lang**

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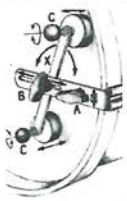

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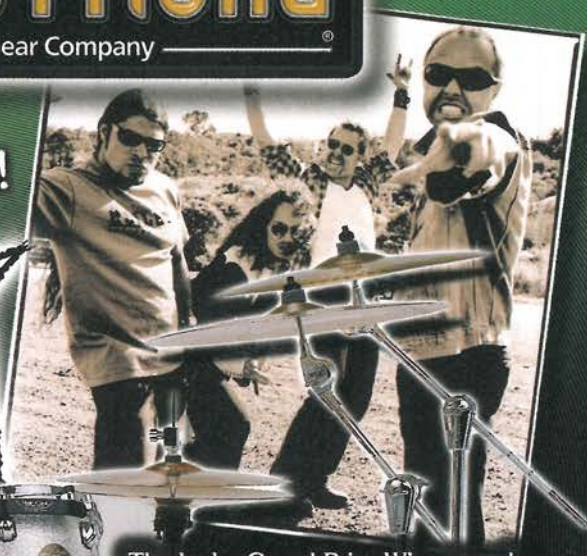

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ProgPower USA IV Festival

The ProgPower USA IV Festival was held this past September 5 and 6, at Atlanta's Earthlink Live. The show, which has become North America's premier festival for progressive and power metal music, sold out more than three months in advance, according to promoter and prog metal aficionado Glenn Harveston.

Finland's Nightwish and Germany's Rage headlined the show, which also featured several first-time appearances from overseas artists including Germany's Vanden Plas, Italy's Secret Sphere, Denmark's Mercenary, and Norway's Pagan's Mind. Return appearances were made by Sweden's Evergrey and America's Symphony X, Circle II Circle, and Redemption.

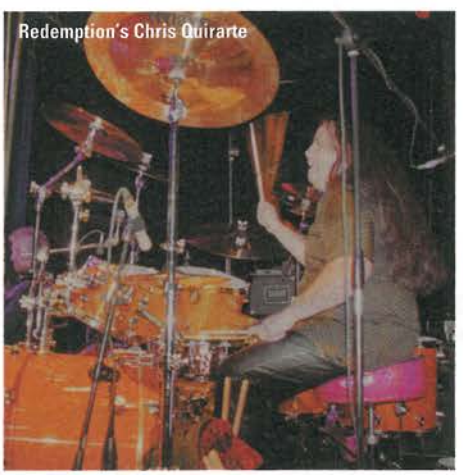
Redemption drummer **Chris Quirarte** opened Friday's show with powerful and tasty double bass technique. Mercenary's drummer, simply known as **Mike**, displayed driving rock chops, while **Andreas Lill** of Vanden Plas showed more of a jazz/rock style. Nightwish featured an operatic approach to prog metal, driven by drummer **Jukka Nevalainen**'s unrelenting groove.

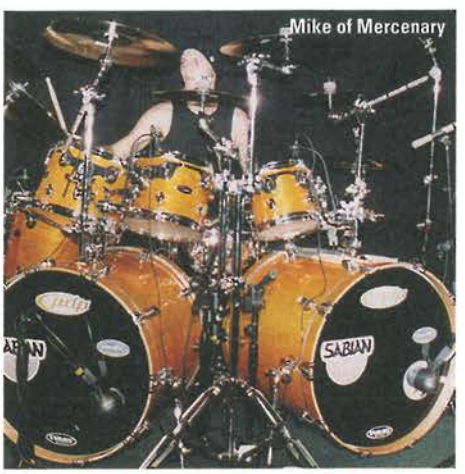
Friday's show was brought to a climax by prog metal favorites Symphony X, who showcased the outstanding talents of drummer **Jason Rullo**. Jason effortlessly displayed advanced technique with a controlled touch that sailed over the band's complex material with ease.

Saturday's lineup began with the forceful metal of Pagan's Mind. Drummer **Stian Lindaas Kristoffersen** anchored the band with solid double bass chops. Secret Sphere offered a very progressive set abetted by the unique drumming talents of **Luca Cartasegna**. Florida's Circle II Circle had a strong following of fans, who enjoyed the way **Christopher Kinder** supplied a solid backbeat for the band's prog/pop/rock material. Another prog metal favorite, Sweden's Evergrey, featured nineteen-year-old **Jonas Ekdahl**, who drove the band with youthful exuberance and rock-solid grooves.

This year's festival came to a close with an explosive performance by Germany's Rage, featuring the over-the-top drumming of American-born **Mike Terrana**. Terrana (sporting a Mohawk haircut) brought the house down with a drum solo that included an impressive display of jazz/rock fusion, funk, and metal chops. Terrana also proclaimed himself "the sexiest drummer on earth," and entertained the crowd with his vocal talents—expressing his love for Frank Sinatra and singing a short rendition of "Fly Me To The Moon."

Percussion-industry support for ProgPower USA IV came from Pacific Drums, Sabian Cymbals, Evans Drumheads, Shure Microphones, and Ultimate Support Systems. All drummers shared an amber ten-piece Pacific kit equipped with Evans heads and a vast array of Sabian Metal X cymbals. The kit was miked with Shure Beta 52 kick mic's, Beta 98s on the toms, SM57s on the snare, and KSM 109s for overheads. Five bands performed each day, with a maximum


Redemption's Chris Quirarte



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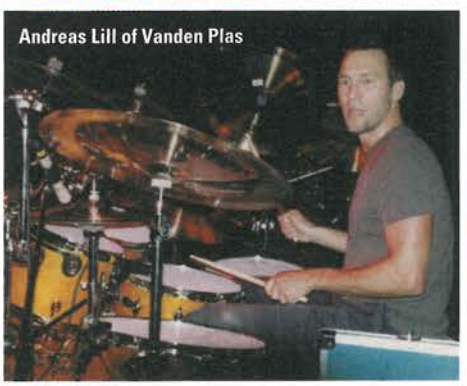

Andreas Lill of Vanden Plas

Nightwish's Jukka Nevalainen

Jason Rullo of Symphony X

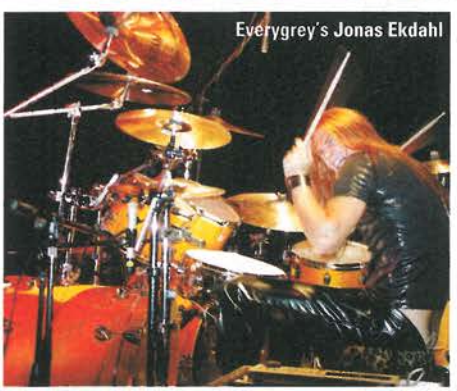
Stian Lindaas Kristoffersen of Pagan's Mind

of only thirty minutes' set-up time in between. Drum tech Don Capps and all of the stage crew did an outstanding job of keeping things running smoothly and on schedule.

The ProgPower Festival is a rare opportunity for progressive metal fans to see the best that the genre has to offer from around the world, all under one roof. For info on future festivals, visit www.progpowerusa.com.

Mike Terrana of Rage

Secret Sphere's Luca Cartasegna


Everygrey's Jonas Ekdahl

Circle II Circle's Christopher Kinder

Story and photos by Mike Haid

Carl Palmer/Danny Carey Clinic

Hundreds of drumming fans flocked to The Downtown Club in Farmingdale, New York this past September 20, and to the Sam Ash Store in King Of Prussia, Pennsylvania on September 21, to witness historic duo clinics by **Carl Palmer** (ELP, Asia, Carl Palmer Group) and **Danny Carey** (Tool, Pigmy Love Circus). Playing on Paiste Custom Cast kits created from melted-down Paiste Signature Series cymbals by Jeff Ocheltree, the dynamic duo presented a past/present/future symposium of combustible prog-rock technique.

Danny kicked off the Farmingdale clinic by playing to taped tracks of Tool's "The Grudge," "Schizm," and "Lateralus." He spoke about the value of practice, application, and "making sense out of the chaos." One high point was a rudimental workout consisting of Carey's high-school competition snare-drum solo.

When the fifty-five-year-old Carl Palmer hit the stage, he immediately destroyed the audience with his wit, sense of humor, and astounding technique (which he keeps in shape with daily two-hour practice sessions). "My technique is much better today than it was twenty years ago," Palmer exclaimed. "But I haven't peaked yet. I can get faster and a little bit cleaner. I approach the drums from every angle possible in order to keep my interest high. In America, people expect an old guy who's resting on his laurels. But every time I play, I play to kill."

Carl's clinic included drum corps–style back-sticking within a superfine single-stroke roll, as well as a demonstration of the hi-hat techniques of Max Roach and Buddy Rich. Later, he made the sticks do most of the work for a one-handed roll, balancing the free stick on top of the gripped stick and using a motion that caused both sticks to engage the head for a convincing buzz roll.

Palmer's latest record, *Working Live, Volume One*, is out on Victor records, while his recent *Do You Wanna Play?* is on Sanctuary. In addition, Carl remains a busy clinician. He's also working with Keith Emerson and Greg Lake for an upcoming ELP DVD.

Speaking about the massively heavy Paiste Custom Cast drums, Carl explained, "The sound is lot more transparent and a lot cleaner, and the playability of the drums is tremendous. And they stay in tune longer." Danny concurred, saying, "They have a heavy fundamental frequency that cuts through amplified music a lot better than wood drums do. Each stick hit is more pronounced. I plan to use them on the next Tool record."

Carl Palmer

Following the Farmingdale clinic, Carl and Danny signed autographs and chatted with fans for over two hours. According to Danny, the experience was as memorable for him as it was for the fans. "Carl Palmer is one of my heroes," he said. "I remember listening to my brother's ELP records and being floored by the drumming. I emulated Carl to the point where I had a Ludwig Octaplus stainless-steel kit. He is a rock 'n' roll role model who's still holding up. I loved seeing him play today. His technique is still incredible, and his energy and fire are an inspiration."

Danny Carey

Ken Micallef

Yamaha Hang In Toronto

A harborfront club called Bambu, on the scenic shore of Lake Ontario, was the scene of the Yamaha Hip Gig Hang this past August 24 in Toronto, Canada. Coordinator Sean Browne of Yamaha Canada modeled the event loosely after Yamaha's Groove Night, which is held annually at the winter NAMM show in California. Sean assembled a crack house band, then invited several top Canadian drummers and a few special guests to sit in. He also welcomed a few distinguished visitors from afar, including legendary Yamaha drum guru Takashi "Hagi" Hagiwara. Early in the day, Paiste's Rich Mangicaro and Ed Clift gave local retailers a demonstration of the Swiss manufacturer's various lines, including Trash Sets, new Traditional models, Innovations, and Dimensions. (Yamaha now distributes Paiste cymbals in Canada.)

Dave Weckl

Rich Mangicaro (left) and Al Webster

Paul Brochu

Paul Leim

The show itself began with an R&B vamp by the house band, which included Matt Horner (keys), John Johnson (sax), Roberto Occhipinti (bass), Dave Gray (guitar), and Michael Dunstan (vocals).

As the first performer, **Dave Weckl** stated the formula for the night—eschewing drum theatrics in favor of a selfless and highly musical groove. It was sort of disappointing to see him step down after only two tunes. But, as it turned out, he would return.

Next up was **Mark Kelso**, a Toronto player who tours with jazz singer Holly Cole. His solid, slick drumming on "Fly Like An Eagle" was matched only by his incredible vocal chops. Through the night, Mark hugged the stage, rallying the troops, singing backups, and playing percussion.

Vito Rezza

Wilson Laurencin

Vitto Rezza is perhaps best known for his work with Canadian jazz group Five After Four. But he delivered a spirited set that was notable as much for the strength of his groove as for the flamboyance of his fills. Still, there was no denying that this guy has got hands!

Paul Brochu, fresh from a Gino Vanelli tour, got the audience on the dance floor with a rendition of the ultra-funky "Brick House." Paul's touch was refined, but his feel was greasy!

Paul Leim, up from Nashville, took command on the Average White Band classic "Pick Up The Pieces." The funk filled the room, and got even steamier with Paul's none-too-gentle handling of Marvin Gaye's "Sexual Healing."

Al Webster, a pervasive Canadian drummer last out with Amanda Marshall, turned in a version of "Love And Happiness" that sat in a punishingly slow, deliberate pocket of which Al Jackson Jr. would have been proud.

Perhaps the most familiar Canadian face was that of **Wilson Laurencin**, house drummer for *The Mike Bullard Show*. To hear Wilson live through a PA, as opposed to through television speakers...well, it was something powerful.

The closing spot went to popular Toronto session drummer **Randy Cooke**, who's East Bay–style hi-hat work was a study in itself. Instead of basking in the glow of an encore, Randy brought Mark Kelso back on stage for a devastating duet on James Brown's "Funky Drummer." The multi-talented Kelso also handled scat/rap vocals.

For the finale, Dave Weckl—who was obviously enjoying himself—took over Kelso's kit, while the latter stood singing and playing percussion. He was joined by **Rich Mangicaro**, who, in addition to his Paiste gig, also happens to be the touring percussionist with Glen Frey. Eventually the entire night's lineup of drummers revisited the stage in turn, trading kits (or portions of kits, as when Cooke and Rezza played toms and cymbals) mid-stream. "Gotta have that funk" was the vocal chorus—and it rang true. An elated Sean Browne closed the evening with the hint that an annual "Hang" might become a possibility—a suggestion that was greeted with riotous applause.

Story and photos by T. Bruce Wittet

Indy Quickies

As we went to press for this issue, we learned that **Tony Thompson**, former member of Chic and the drummer on many other classic recordings, had died on November 12 as the result of renal cancer. He was forty-eight. *Modern Drummer* will present an *In Memoriam* piece in the March 2004 issue in tribute to Tony.

The Tony Thompson Fund has been established to help Tony's family with medical bills. Tax-deductible contributions may be sent to The Tony Thompson Fund, c/o One Incredible Family, 13455 Ventura Blvd. #224, Sherman Oaks, CA 91423. For more information, go to www.tonythompsonfund.com.

Thompson in 1985

Noted jazz drummer and Grammy award–winner **Terri Lyne Carrington** was presented with an honorary doctor of music degree by the Berklee College Of Music this past September 18. The award was made during the college's 2003 entering student convocation. Terri was recognized by the school (her alma mater) for her outstanding contributions to contemporary music. Assisting Berklee president Lee Berk with the presentation was Zildjian CEO and Berklee trustee Craigie Zildjian, who endowed the Terri Lyne Carrington Scholarship a few years ago—the college's first scholarship given exclusively to female instrumentalists.

From left: Craigie Zildjian, Terri Lyne Carrington, and Lee Berk

Yamaha Drums landed spots on two of the biggest music festivals of the summer as the official drum company for the Vans Warped Tour and the Sprite Remixed Tour. Three kits were supplied to the Warped tour, whose lineup included Rancid, The Used, Andrew W.K. (with Yamaha drummer Donald Tardy), All American Rejects, Less Than Jake, Dropkick Murphys, and Simple Plan. Two kits went to the Sprite tour, supporting acts such as NERD, The Roots (with Yamaha artist Ahmir "?uestlove" Thompson), OAR, Talib Kweli, Kelis, Skillz, High Speed Scene, and The Wylde Bunch. For more information, contact Yamaha at (714) 522-9011 or go to www.yamaha.com.

Jade Tracy of Grand Rapids, Michigan was the lucky winner of Vic Firth Drumsticks' contest to meet **Charlie Benante** and Anthrax, held online at www.vicfirth.com. Jade won two tickets and backstage passes to an Anthrax concert. He also met the members of the band before the show. Ten second-place winners received a pair of Charlie's sticks and the new Anthrax CD, *We've Come For You All*. Be sure to check out www.vicfirth.com for future contests.

Meanwhile, Vic Firth, Inc. is supporting music education by placing the **supportmusic.com** Web site address on all Vic Firth product packaging. Developed by the National Association Of Music Merchants (NAMM) and the National Coalition For Music Education (MENC), the site is dedicated to providing resources to help ensure the survival and growth of music education programs.

Contest winner Jade Tracy (left) with Anthrax's Charlie Benante

Red Hot Chili Peppers drummer **Chad Smith** recently visited with aspiring music makers in the **Hal Leonard Young Musicians Program** at the Fitzsimonds Boys & Girls Club in Milwaukee's central city. Hal Leonard Corporation publishes the print music for Red Hot Chili Peppers, and arranged for Smith's appearance at the club. The Hal Leonard Young Musicians Program was established in 2000 to provide after-school music instruction to Boys & Girls Club members.

Chad Smith coaches an aspiring drum student

Pearl Drums recently teamed up with the Rock 4 Xmas Foundation, a nonprofit organization dedicated to the support of less fortunate families during the holiday season, by donating drums for the seventh annual Rock 4 Xmas Tour. The tour features world-class musicians who perform to raise money and gifts for families in the performing area.

Additional sponsors include Heineken USA and the Hard Rock Café, who hosted a majority of the dates at various locations nationwide. Visit www.rock4xmas.com for more information.

Who's Using What

Remo's roster of drumhead artists now includes (1) **John Blackwell** (Prince), (2) **Cindy Blackman** (Lenny Kravitz), (3) **Kenney Dale Johnson** (Chris Isaak), (4) **Mike Shapiro** (director of percussion, Los Angeles Music Academy), (5) **Julio Figueroa** (independent), (6) **David Garibaldi** (Tower Of Power), (7) **Paul Wertico** (Paul Wertico Trio/independent), (8) **Herman Matthews III** (Tom Jones), and (9) **Wilson Laurencin** (Canada's *Open Mike Show*), along with The Cadets of Bergen County, The Phantom Regiment, and The Crossmen drum & bugle corps.

Drummers using Guitammer Company's ButtKicker low-frequency monitor transducer include **Paul Doucette** (Matchbox 20), **Lars Ulrich** (Metallica), **Kevin Cadogan** (Third Eye Blind), **David Garibaldi** (Tower Of Power), **Stan Frazier** (Sugar Ray), and **Marvin "Smitty" Smith** (The Tonight Show Band).

New Vater drumstick endorsers include **Trey Gray** (Jewel/Faith Hill/Brooks & Dunn), **Craig Barnett** (Mofro), **Fran Mark** (From Autumn To Ashes), **Laurie Jenkins** (Howie Day), **Marshall Richardson** (Lorrie Morgan), **J.R. Conners** (Cave In), **Jarod Barnes** (Isley Brothers), **Mike Jiminez** (Rufio), **Derek Gledhill** (Smile Empty Soul), and **Brandon Saller** (Atreyu).

Terry Bozzio (Jeff Beck), **Danny Carey** (Tool), and **John Blackwell** (Prince) are now playing Puresound's Speedball bass drum beater.

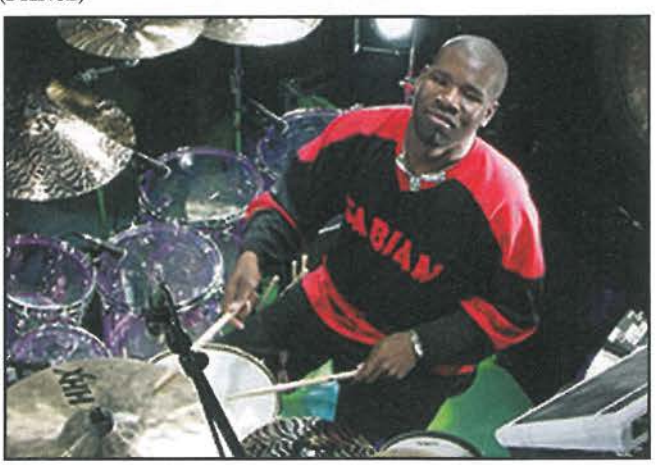
George Riceli (Bob Dylan), **Shawn Fichter** (Trisha Yearwood), **T. Bone Motta** (Public Enemy), **Robert Koritz** (Dark Star Orchestra), and **Neil Sanderson** (Three Days Grace) are new GMS drumset artists.

Artists now performing on Mayer Bros. drums include **Marco Meneghin** (Liz Phair), **Michael Miley** (Joe Firstman), and **Dave Johnstone** (The Dan Band).

The University Of Tennessee's "Pride Of The Southland" band is running full-blast, sporting Pearl Championship Series drums, Tube carriers, and Stadium Hardware.

Quick Beats

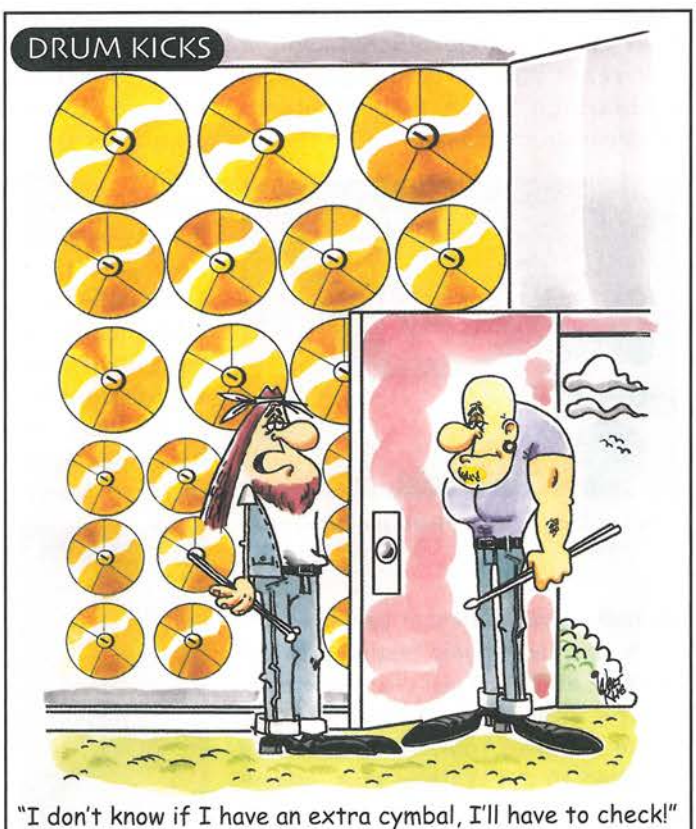
John Blackwell
(Prince)



What are some of your favorite grooves?
John "Jabo" Starks and Clyde Stubblefield on "Funky Drummer" (James Brown), David Garibaldi on "Page One" (Tower Of Power), and Greg Errico on "You Caught Me Smiling" (Sly & The Family Stone).

What's your favorite TV theme music?
Sanford And Son by Quincy Jones.

If you could put together an imaginary superband, who would be in it?
Herbie Hancock on keyboards, Mike Stern on guitar, Marcus Miller on bass, and me on drums.



"I don't know if I have an extra cymbal, I'll have to check!"

Independent music stores and drum shops are being pushed out of business!

Do you care?
Better yet SHOULD you care?

By: Dudley J. Taw, Jr. President & Founder of DUPLICATE X custom drum products NOTE: These are the sole opinions of the author as a paid advertisement and in NO WAY reflect the opinions of Modern Drummer.

I have sat back and watched the very people who built this industry be brought to their *knees*, if not driven completely out of business. It seems to me that if we, *the drummers* don't recognize and address this problem, the INDEPENDENT music store and all that it stands for will be a memory in history like the calf skin head.

As an AMERICAN manufacturer of quality custom drum accessories, I have watched over the past few years and have listened across this country to the horror stories of the fate these stores are meeting, one after another after another. I have asked myself, *why doesn't someone stand up and do something about it?* The answer is no one wants to take the gamble for fear of the backlash of the industry and the money behind these large corporations and foreign manufacturers. They can simply run you out of money and take away your livelihood.

Now let me introduce myself. My name is Dudley J. Taw, Jr. the president and founder of Duplicate X custom drum products and I AM A DRUMMER! Being a drummer, you know the creature. We are not afraid to state opinions or to stand up with all we have for something we believe in! Teachers like Gene Krupa taught me in no uncertain terms that this life is not for everyone. But obviously you have the same dream! WE NEED TO STAND TOGETHER!

Over the past 30 years or so, I have worked hard to provide you with quality, innovative drum products that work in any application, manufactured with the finest materials, and backed by my word. I have fought the predators copying my ideas and making a great deal of money doing it! What a shame! It would have been much easier to swallow if they would have built a better product! They could not stop me then nor will I allow them to stop me now! Little did I know then that over a period of years they would bring the industry to the edge of destruction, one by one the AMERICAN Manufacturer ceased to exist.

I am a stand in your face type of guy! Things are simple for me, just black and white. There is right and there is wrong. This is totally wrong. You decide what is right!

These big block stores go into an area where an independent has successfully developed his business over the years. They immediately cut prices until they drive that independent out of business or worse yet if they cannot do it by that method they put a dollar figure on the store and buy them out! Then the prices go up! You certainly cannot blame the independent for selling out! He is faced with closing the doors at a loss or getting something for the years of service he has provided! Which would you choose? By the way, do you have a job? Or did you lose your job too? Why is it no one gets it? Do you know that we import $400 billion dollars more product than we export? This is more than China, Japan, Canada, Hong Kong, Mexico, and South Korea put together.

They say that the answer to our economic problems is in technology and service. That the small business creates more jobs than any other avenue. If all of this is true, why don't we get a CLUE! For our own sake we must protect these little independents—we need to spend our money where it counts—to support those that support us and not to fatten the wallets of those who will end up destroying the very people who gave us our starts in the first place.

JOIN ME! SUPPORT YOUR LOCAL MUSIC STORE! I DO!—SHOULD YOU ?

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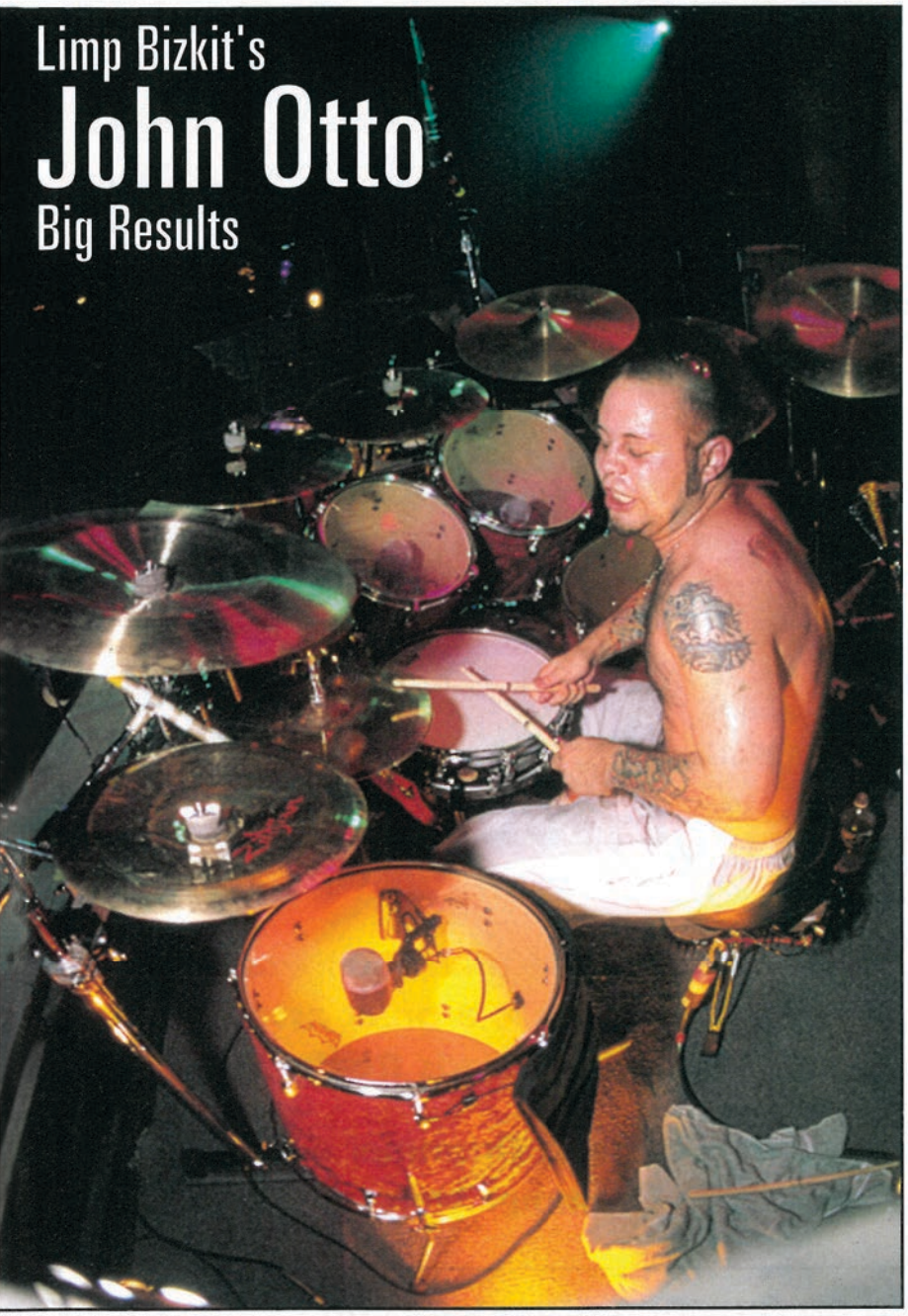

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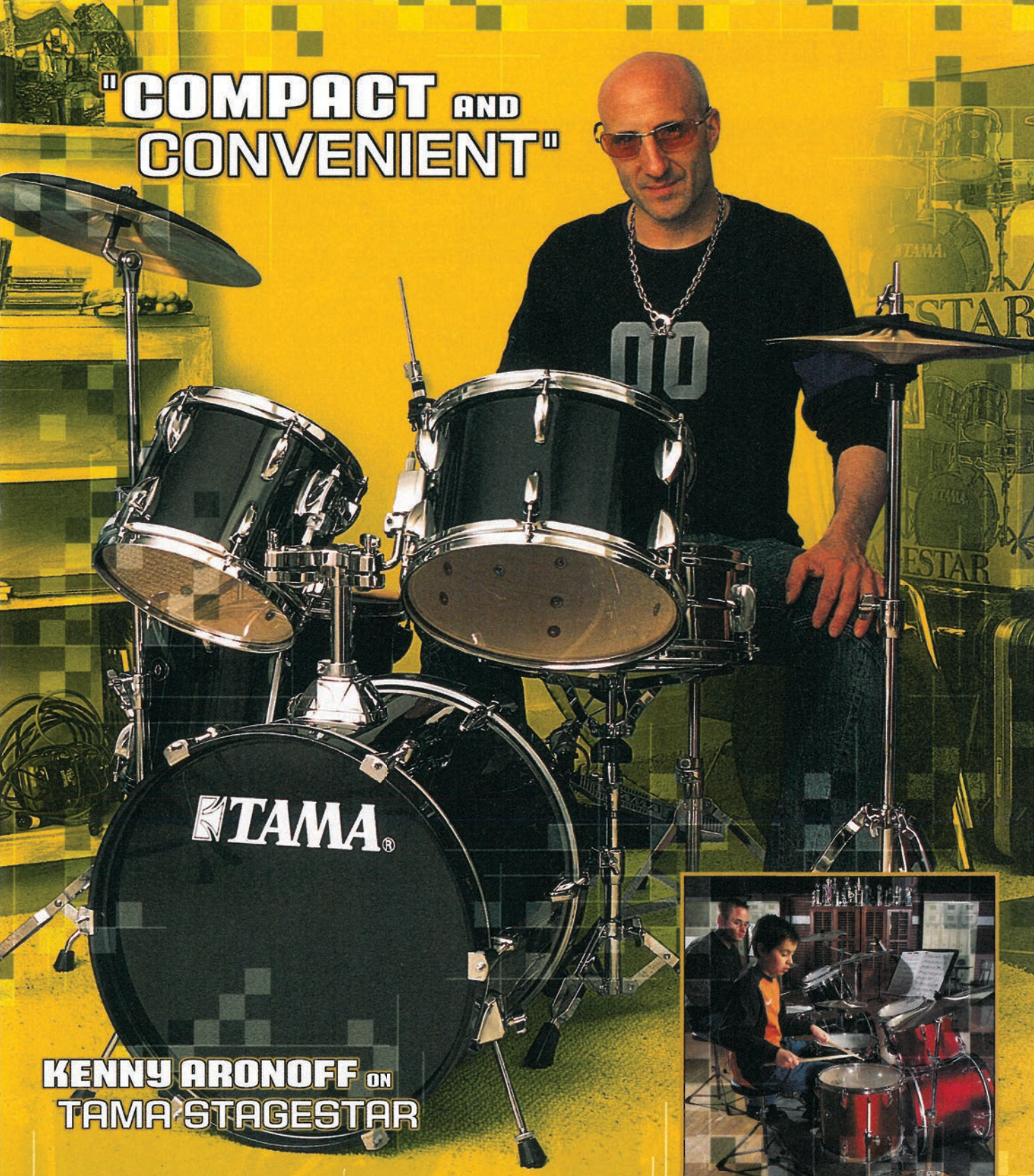

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Punk History On The Hoof

When John Nokovic purchased this Tama Royalstar kit, he was told that it had been found in the back room of the Hellcat Records studio in LA—a label noted for punk and ska recordings. John bought the kit, he says, "because the price was right and I was looking for a challenge. The kit needed some work to get it into playable condition."

Two features of the kit were immediately apparent. One was the profusion of band-name and other stickers all over the floor tom. The other was the "Professional Drum Shop, Hollywood, California" stamps on the drumheads. A call to the famous Hollywood shop revealed that the kit had to be over twenty years old. Over that time, literally dozens of punk drummers in bands including The Beastie Boys, Bikini Kill, U.S. Bombs, The Gadjits, and The Slackers had used the kit to record for the Hellcat and Epitaph labels. John isn't a punk drummer himself, but he does enjoy playing on this piece of musical history.

PHOTO REQUIREMENTS

1. Photos must be high-quality and in color. 35mm slides are preferred; color prints will be considered; Polaroids not accepted. 2. You may send more than one view of the kit. 3. Only show drums, no people. 4. Shoot drums against a neutral background. Avoid "busy" backgrounds. 5. Clearly highlight special attributes of your kit. Send photo(s) to: Drumkit Of The Month, Modern Drummer, 12 Old Bridge Road, Cedar Grove, NJ 07009-1288. Photos cannot be returned.

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